

# MUSICAL AMERICA

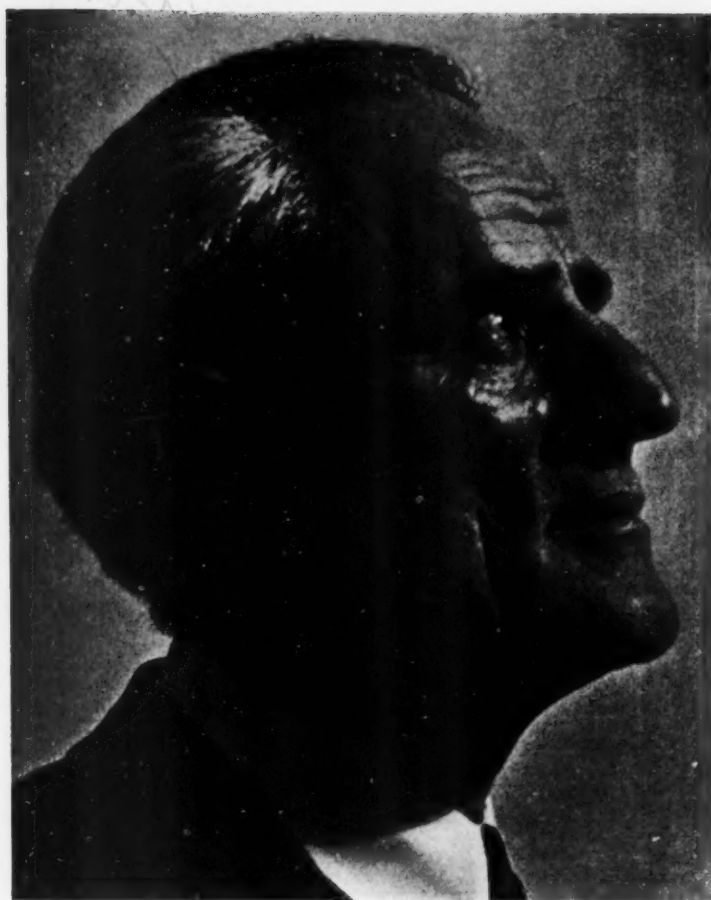
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# BERLIOZ AT TANGLEWOOD

**French composer's works and  
opera bill are high points  
of seventeenth Berkshire Festival**

By MILES KASTENDIECK

Lenox, Mass.

**A**UGMENTING its concert programs from three to six weekends in the Music Shed, the Berkshire Festival entered on July 9 a new phase in its twenty-year history. The first weekend opened with a chamber-music concert in the Theater-Concert Hall on Friday night, then progressed to the regular programs with the full Boston Symphony on Saturday night and Sunday afternoon. The new scheme drew a total audience of 21,350 people, thereby justifying the enlargement of the scope of the festival, which a year ago had broken all previous attendance records.

Charles Munch conducted the first two programs, devoted to Bach and Berlioz, respectively. Pierre Monteux took over the third concert, likewise centered on one composer, Beethoven.

Whether the alignment was intentional or not, Berlioz became one of "the three B's" on this occasion. Since the programs of the festival take cognizance of the 150th anniversary of his birth, his inclusion under these circumstances might be both understood and pardoned. There is a possibility that the emphasis placed on his music during the festival will call for some kind of re-evaluation of his position, on the part of American audiences.

## Bach and Berlioz

The Bach program consisted of five of the six "Brandenburg" Concertos. By presenting Nos. 1, 3, and 2 before the intermission and Nos. 6 and 5 after it, Mr. Munch allowed for agreeable balance and contrast. That there proved to be less balance and more contrast in the performances may be attributed to his unpredictable approach to these works, and possibly to Bach himself.

The conductor drove through the First and Third Concertos in too virile a fashion and with too emphatic a beat. The playing sounded needlessly rough, and altogether too rugged. The Second fared much more comfortably because the tempos and dynamics were much better controlled.

Under the circumstances, the soloists offered the compensating values in the first half of the concert. Roger Voisin played his special "Bach" trumpet most skillfully in the Second Concerto, though it sounded at times too much like a child's toy instrument. The flute playing of Doriot Anthony and the oboe playing of Ralph Gomberg appeared, especially for tone quality and musicianship; the violin of Richard Burgin, for his reliability.

The Sixth and Fifth Concertos found Mr. Munch much better adjusted to the music. The performance of the Fifth was enhanced by the piano playing of Lukas Foss, who built a fine crescendo in the first

movement and generally distinguished himself throughout the work. Though a whole evening of "Brandenburg" Concertos might have proved too much, it turned out to be just enough.

Mr. Munch could have found no better opening of his celebration in behalf of Berlioz than the composer's dramatic legend "The Damnation of Faust". Uncut performances of it are rare events, and a memorable hearing even rarer. Suited by temperament to this kind of music, the French conductor evinced, through the two hours and a half of music, an increasing ardor and eloquence. It is no wonder that the 8,500 who heard it remained to cheer in spite of the lateness of the hour. The work had fired their imaginations, just as Goethe's story had fired that of the composer. To many, familiar only with various excerpts, of which the Rakoczy March is almost too well known, the entire score became a revelation.

Responding to their conductor's inspiration, the Boston musicians excelled themselves as they progressed in the performance. The soloists were a definite asset. As Mephistopheles, Martial Singher gave the most polished performance for style and diction. Eleanor Steber, as Marguerite, caught the emotional quality of her role, after some initial difficulty in warming up her exceptional voice. David Poleri, as Faust, found the music enhanced the natural beauty of his voice and sang remarkably well. Donald Gramm as Brander and McHenry Boatright as the Voice of the Earth offered excellent support. Though the Harvard Glee Club and the Radcliffe Choral Society sang

## Philharmonic Opening On Closed-Circuit TV

**T**HE New York Philharmonic-Symphony Society has signed contracts with the Dor Theater Television for the closed-circuit theater television of its opening concert of the season, on Oct. 7 in Carnegie Hall. It will be the first time an orchestra has been televised in this fashion.

Dumont Television's production facilities will be utilized in the project, which will reach such cities as Los Angeles, Chicago, Philadelphia, Richmond, Minneapolis, San Francisco, Miami, Houston, Dallas, Pittsburgh, Indianapolis, Detroit, Boston, Omaha, Albany, Asbury Park, Salt Lake City, Milwaukee, Washington, Cincinnati, St. Louis, Dayton, and Toledo. Average price to the theatergoer is expected to be \$2.

Dimitri Mitropoulos will conduct the televised program, which will include a concert version of Act I of Wagner's "Die Walküre", with Astrid Varnay, Ramon Vinay, and Lubomir Vichogonov as the soloists.

earnestly, their numbers were too few to meet the fullness of tone needed in the choral passages.

Pierre Monteux appeared to be on unusually good terms with Beethoven for the Sunday afternoon concert. Whether it was his admirable sense of proportion, his musical authority, or his wisdom and understanding that led to such memorable interpretations, he conducted with the simplicity so characteristic of him. The program opened with the "Leonore" Overture No. 3, included the "Emperor" Concerto, with Claudio Arrau as piano soloist, and ended with the Fifth Symphony. The occasion marked the thirtieth anniversary of Mr. Arrau's first appearance with the Boston Symphony, made under Mr. Monteux's direction.

The pianist played with his well-known technical mastery and commanding effectiveness. His performance was admirable in execution, but less satisfying in those intangible qualities that reveal the heart of Beethoven. It remained for Mr. Monteux to penetrate to the core and present the essence of this master in all his glory, especially in the performance of the Fifth Symphony.

The second weekend opened with a Bach program at the Theater-Concert Hall on July 16. Hugh Ross led the cantata, No. 93, "Wer nur den lieben Gott lässt walten", with the chorus composed of students at the Berkshire Music Center, and with solo parts expressively sung by Teresa Green, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and McHenry Boatwright, baritone. Charles Munch conducted two Bach suites—No. 1, in C major, and No. 4, in D—with vivacity and power, as played by the Boston Symphony's excellent string section, augmented by wind, brass and percussion. So warm was the applause that the final movement of the Fourth Suite was repeated.

On Saturday evening in the Music Shed, Pierre Monteux conducted Debussy's "La Mer" and excerpts from "Le Martyre de Saint Sébastien" with the full complement of the Boston Symphony, giving a brilliant and compelling reading of the French works. Vera Franceschi was the soloist in César Franck's "Les Djinns", symphonic poem for piano and orchestra. This rarely heard score created considerable interest though it is a difficult one to convey effectively. The audience was estimated at more than 7,500.

On Sunday afternoon, July 18, Mr. Munch led Debussy's "Iberia" in an

atmospheric rendition. Leo Smit was the soloist in Aaron Copland's Piano Concerto, dating from 1926, which, with its jazz influences, provided a dynamic vehicle for Mr. Smit's assured performance. The finale came with Berlioz's "Fantastic Symphony", a highly graphic interpretation. Mr. Copland shared bows with the conductor and soloist after his work.

—A. R.

The third week of concerts at Tanglewood got under way on Friday evening, July 23, with a program devoted to works by Handel and Haydn. It was played, like the others in this Friday series, by a chamber orchestra composed of Boston Symphony players.

The first half of the program, which held Handel's Concerto Grosso for Strings, Op. 6, No. 4, and Haydn's "Military" Symphony, was conducted by Charles Munch. Hugh Ross, head of the Berkshire Music Center's choral department, took up the baton for the second half to lead the orchestra and student chorus in Haydn's "Nelson" Mass. In the pleasant, intimate atmosphere of the Theater-Concert Hall, these works sounded well, and the reduced ensemble played with the full tone and gusto of a large orchestra. Its performance under Mr. Munch, however, was plodding and stylistically diffuse. The conductor's beat was for the most part inflexible, and his conception of the symphony was notably lacking in humor and excitement.

## "Nelson" Mass Heard

Haydn's colorful "Nelson" Mass, under Mr. Ross's direction, changed the picture entirely. Its devotional and festive aspects were given their equal due in a spirited performance that was finished in every detail. The orchestra seemed more enthusiastic than it had during the first half of the evening and gave firm support to the excellently trained chorus.

The four soloists—Naomi Farr, Beatrice Krebs, Marvin Worden, and Thomas Stewart—were also uniformly good. Miss Farr started out rather tentatively in the "Kyrie", where she had some taxing passages that might have been more easily handled by a coloratura, but she delivered her solo in the "Benedictus" with considerable warmth and fluency. Her colleagues had generally less difficult or extensive assignments. (Chorus directors should remember that this work requires little of the tenor part.) But Miss Krebs's singing of the opening solo in

(Continued on page 24)



Gus Manos

Scene from Vecchi's madrigal opera "L'Amfiparnaso", (1594), staged by the opera department of the Berkshire Music Center. From the left, Lorenzo Malfatti (on floor), Antonio Giardino, Naomi Farr, and Thomas Stewart

RA



# Robin Hood Dell Concerts Present Notables in Rewarding Programs

**Philadelphia**  
THE continuation of this summer's Robin Hood Dell concerts brought two programs conducted by Andre Kostelanetz. On June 30 the concert was devoted to music by Tchaikovsky and comprised a suite from "The Queen of Spades", music from "Swan Lake", the "Nutcracker" Suite, and "Romeo and Juliet".

Two nights later Jan Peerce appeared as soloist. The Metropolitan Opera tenor sang arias from "La Forza del Destino", "Tosca", and "Pagliacci"; several songs; and many encores, in which he was accompanied by Alexander Alexay. Mr. Kostelanetz and the Dell orchestra gave the soloist fine co-operation and also played effectively Ravel's Second "Daphnis and Chloe" Suite, waltzes from "Der Rosenkavalier", and other items.

Vladimir Golschmann, conductor of the St. Louis Symphony, opened his stay as conductor at the Dell on July 5, presiding skillfully over a Beethoven program that offered Claudio Arrau as soloist. The pianist, at his best, demonstrated superlative technical mastery and admirable interpretative insight in the G major and "Emperor" concertos.

Tchaikovsky's Fifth Symphony was the chief work in Mr. Golschmann's July 6 concert, which also included the Prelude to Moussorgsky's "Khovantchina", Strauss's "Death and Transfiguration", and Ravel's Bolero.

## Pons Soloist in Finale

For his final concert, on July 8, Mr. Golschmann had as soloist Lily Pons, and the concert drew one of the largest audiences in the history of the Fairmount Park al fresco auditorium. The diminutive coloratura soprano, strikingly costumed and exhibiting style and glamor, scored a sure hit vocally and pictorially. The evening's orchestral provender, rewardingly served by the St. Louis conductor and the ensemble, consisted of Mendelssohn's "Italian" Symphony, Weber's "Oberon" Overture, and Rimsky-Korsakoff's "Capriccio Espagnole".

Alexander Hilsberg, conductor of the New Orleans Philharmonic-Symphony and formerly associate conductor of the Philadelphia Orchestra, took over the Dell podium on July 12 and 13. On July 12, Yehudi Menuhin gave a richly expressive exposition of the solo part of Lalo's "Symphonie Espagnole". He acknowledged the ovations with sterling performances of several sections from Bach's music for solo violin. The evening's purely orchestral portions comprised Brahms's Second Symphony and Weber's "Euryanthe" Overture.

July 14 was reserved for a concert in memory of William Kapell, well remembered by many here through his associations with Philadelphia first as a music student and later as a resident and eventually visiting soloist. Jerry Lowenthal, 22-year-old Philadelphia pianist, a pupil of the late artist, was soloist in Tchaikovsky's B flat minor Piano Concerto. His assignment was handled fluently and confidently, with first-class collaboration from Mr. Hilsberg and the orchestra, who also set

forth Shostakovich's Fifth Symphony brilliantly.

Mr. Hilsberg's Dell assignments included three children's concerts on the mornings of July 7, 14, and 21. These had Mary van Doren as commentator, enlisted youthful local soloists and dance groups, and had as special guests Tom Glazer and Paul Tripp.

According to official announcement, 25,000 people were in attendance at the Dell on July 15. The crowd was drawn by Victor Borge and his "One Man Concert in Comedy", a replacement for a dance program that was canceled because of the indisposition of the soloist, Alicia Markova. A curtailed contribution to the program was made by the Dell orchestra and Robert Zeller.

The felicitous gifts of Luboshutz and Nemenoff, duo-pianists, and the solid authority and musicianship of William Steinberg, conductor, plus the Dell orchestra's opulent tonal resources, were combined with telling results in Mozart's E flat Concerto and Martinu's Concerto, on July 19. The remainder of the program was devoted to Beethoven's "Leonore Overture" No. 3 and Debussy's "La Mer".

Mr. Steinberg, regular conductor of the Pittsburgh Symphony, also presided over the July 20 and 22 concerts, impressing anew with the worthwhile qualities of leadership and capacities for stylistic evaluation. Berlioz's "Symphonie Fantastique" and excerpts from Wagner's "Tristan und Isolde" and "Die Meistersinger" were on the July 20 program. On July 22 Dorothy Maynor was soloist, commanding admiration for her tasteful vocalism. Mr. Steinberg and the orchestra supplied appropriately molded accompaniments for the soprano, as well as offering Beethoven's Fifth Symphony, Respighi's "Pines of Rome", and Elgar's "Cockaigne Overture".

—WILLIAM E. SMITH

## Santa Cecilia Choir Signed by Hurok

ROME.—Sol Hurok has announced the signing of Rome's Santa Cecilia Choir for a ten-week tour of the United States and Canada, beginning Oct. 9, 1955. It will be the first American trip for the noted a cappella choral group.

Mr. Hurok also reports an agreement with Takuho Azuma for a European and American tour of her Kabuki Dancers in 1955-56. The tour will run approximately a year, beginning in February, 1955, with Paris, London, and other Continental engagements, and continuing with a coast-to-coast tour of the United States and Canada. The company will spend one month in New York.

## Children's Choir Debut Set in September

The Obernkirchen Children's Choir, directed by Edith Moeller, will make its American debut at Town Hall in New York on Sept. 23, to be followed by performances in the same hall on the 25th and 26th. As announced in the June issue of MUSICAL AMERICA, the Obernkirchen choir will then embark on a six-week tour, with engagements as far west as Milwaukee.



Virgil Thomson

## Virgil Thomson Resigns As Tribune Critic

Virgil Thomson, for many years chief music critic for the New York Herald Tribune, has announced his resignation from that post, effective in September. Mr. Thomson is giving up daily reviewing in order to devote more time to composition. He will be succeeded by Paul Henry Lang, professor of music at Columbia University, who will cover major concert and opera performances in New York during the coming season and will contribute articles to the newspaper's Sunday music page.

## Los Angeles Holds Annual Festival

LOS ANGELES.—The Los Angeles Music Festival, Franz Waxman, founder and music director, took place in UCLA's Royce Hall in three events on June 1, 3, and 5. The opening program was devoted to The Theater of Angna Enters, in which the noted mime offered several new works in addition to her standard repertoire.

Boyd Neel, English conductor, made his local debut conducting the Festival String Orchestra of eighteen musicians on June 3. Mr. Neel quickly proved himself an able conductor, fully cognizant of the possibilities of the group at his disposal, and aroused enthusiasm by his tasteful and musical handling of a program consisting of a Serenade by Dag Wren, Mozart's Divertimento in D (K. 136), Britten's "Variations on a Theme by Frank Bridge", and Dvorak's Serenade in E Major, Op. 22.

The final concert offered the West Coast premiere of Stravinsky's "Oedipus Rex", conducted by Mr. Waxman. Members of the Roger Wagner Chorale formed the male chorus, and the solo parts were taken by Dean Smith, Dorothy Ledger, Richard Robinson, and Désiré Ligeti. It was a performance of great intensity, thoroughly prepared, and exceedingly well sung and played by the chorus and the Festival Symphony. Louis Calhern treated the narration a little too casually for the best effect, but all the solo roles received just and vigorous treatment.

—ALBERT GOLDBERG

## Gift of \$100,000 Made To Rochester Association

ROCHESTER, N. Y.—The Rochester Civic Music Association has received a gift of \$100,000 from the Eastman Kodak Company as a memorial to George Eastman, the centenary of whose birth occurs.

## Worcester Festival Announces Fall Plans

WORCESTER, MASS.—The 95th Worcester Music Festival, including six concerts, takes place this year from Oct. 18 through 23, in the local Auditorium. Programs and artists have been announced by John Z. Buckley, president of the Worcester County Musical Association, which sponsors the series.

The Philadelphia Orchestra will again participate, with Eugene Ormandy conducting the five evening programs. William R. Smith, assistant conductor, will lead the Saturday morning event for young people. The Worcester Festival Chorus of 300 mixed voices will also appear each evening. T. Charles Lee, choral conductor and musical director of the festival, will conduct the singers in the opening program and on Saturday evening, with Mr. Ormandy officiating for the other choral works.

The opening program, Oct. 18, is a "Music You Asked For" event, with Lillian Miskavich, young contralto, as soloist in her formal debut. Oct. 20, "Encore Night", will present Eugene List and his wife, Carroll Glenn, orchestra soloists and as a duo. On Oct. 21, William Warfield will be heard with the orchestra. "Artist's Night", Oct. 22, presents Blanche Thebom with the chorus and orchestra. On Saturday evening, Oct. 23, a Rachmaninoff program will feature Alexander Bralowsky with the orchestra and chorus. The concert for young people will have Joan Marie Moynagh, soprano, as soloist.

## Opera Group Formed To Appear in Concert

David Lloyd, tenor, has organized a company of leading singers to perform a concert version of Mozart's "Cos fan tutte" with orchestras across the country next season as part of the over-all celebration of the Mozart bicentennial.

The opera group will include Barbara Gibson and Phyllis Curtin, sopranos; Jane Hobson, contralto; Mr. Lloyd; Mac Morgan, baritone; and Kenneth Smith, bass, who will perform the work in exclusive concert appearances. The company will learn the opera in its entirety, but will be prepared to make cuts as desired by individual orchestra conductors. It will be sung in the English translation of Thomas and Ruth Martin.

## New Secretary Named For Cincinnati Festival

CINCINNATI.—Frederick Yeiser has been elected secretary of the Cincinnati May Festival Association. Mr. Yeiser, who is literary editor of the Cincinnati Enquirer and former music critic, succeeds J. Herman Thuman, who had served as manager and secretary of the festivals since 1908. Mr. Thuman will remain with the Festival Association in an advisory capacity. His duties as business manager will be assumed by Craig Hutchinson, manager of the Cincinnati Symphony.

## Harriet O'Brien Appointed To Boston Opera Post

BOSTON.—Harriet O'Brien, Boston musical publicist and also active in concert management, has succeeded to the post of promotion manager of the Boston Opera Association, which is the instrument for the annual visits by the Metropolitan Opera. Miss O'Brien succeeds Anita Davis-Chase, who recently retired from all managerial activity.



# Festivals at Glyndebourne

## Cheltenham and Aldeburgh

By CECIL SMITH

London

THE dampest, coldest, most sunless summer in 78 years has robbed a good many musical excursions into the English countryside of the creature comforts this year. Two of the chief festivals, however—at Glyndebourne and Cheltenham—have offered considerable recompense, and on occasional days the Sussex Downs and the Cotswolds have briefly displayed their usual loveliness.

In mid-July, Glyndebourne presented Stravinsky's "The Rake's Progress" as the fifth and last of its operatic bills (except for Rossini's "Il Conte Ory" and Mozart's "Così fan tutte", reserved for Edinburgh at the end of August). When Carl Ebert's production was first given at Edinburgh in 1953, I found it by far the best of the three versions I had seen (the others were at the Metropolitan and at the Paris Opéra Comique). This year it was even better, and I wondered whether as admirable a performance has ever been presented anywhere else. The accession of Mark Rothmüller to the role of Nick Shadow gave that oily character a definition and credibility he had not had at Edinburgh, where Jerome Hines's imposing height was no satisfactory substitute for genuine theatrical skill. Elsie Morison, as Anne Trulove, and Richard Lewis, as Tom Rakewell, now felt completely at home in their parts, and negotiated the tricky Stravinskian leaps and syncopations as suavely as though they had been singing the third act of "La Bohème". Only Marina de Gaharain, of the entire cast, lacked adequate projection, as the bearded Baba. Paul Sacher conducted the score, I am convinced, as well as anyone on earth possibly could; and both Mr. Ebert's stage direction and Osbert Lancaster's settings were as rich and as appropriate as ever.

This was the first time I had heard and seen "The Rake's Progress" given with the ease and savoir faire one ordinarily encounters in a repertory work, and it seemed even more of a masterpiece than ever. Since the Glyndebourne audience has not rushed to the box office for seats for "The Rake", I am afraid it may have had its last season—although it might well establish itself in popular affection if the management could afford to lose money on it for another season or so.

### "Arlecchino" Delightful

Apart from "The Barber of Seville", which opened the season, the only new production was that of Busoni's one-act "Arlecchino", which was coupled with Strauss's "Ariadne auf Naxos". "Arlecchino" was made the special care of the younger generation. It was resourcefully directed—with precisely the right blending of *commedia dell'arte* traditions, with cynical modern comment—by Peter Ebert, the son of Carl Ebert; it was designed, delightfully, by a young newcomer named Peter Rice; it was conducted, mechanically, by John Pritchard. Elaine Malbin made a decorative debut as Columbine, and also sang Echo in "Ariadne".

The weakness of "Ariadne" lay in Mr. Pritchard's conducting, for he is no master of Straussian style, and he did not see the woods for the trees.

Everything else was sheer enchantment, however—Oliver Messel's blithely rococo settings; Carl Ebert's direction, which kept the stage busy without crowding the music; Lucine Amara's radiant, if Italianate, singing of the title role; Mattiwilda Dobbs's glittering Zerbinetta, far more confidently offhand (and also a good bit more inaccurate) than last year; Sena Jurinac's thrice-beautiful singing of the Composer's music; Richard Lewis's sturdy, musical, well-acted Bacchus.

Mozart's "Don Giovanni", with John Piper's brooding settings, was brought back after three seasons' lapse. The Frankfurt conductor Georg Solti contributed a performance of unusual felicity, in which the tempos were always most just, the phrasing expressive, and the accompaniment helpful to the singers. Margaret Harshaw impressed her English hearers more deeply as Donna Anna than she had as Brünnhilde at Covent Garden, and certainly she sang the role far more expertly and more meaningfully than she had when I heard her in it at the Metropolitan in 1953. Sena Jurinac's Donna Elvira rivaled Elisabeth Schwarzkopf's, which means that it is one of the two best in the world. Anny Schlemm was a long-faced Zerlina with a rather bloated, immobile tone. Leopold Simoneau was an admirable Don Ottavio, and Benno Kusche one of the most believable Leporellos I know. James Pease, as the Don, sang more flexibly than he used to at the City Center.

### Gai Conducts "Alceste"

The remaining item in the Glyndebourne schedule was Gluck's "Alceste", breathtakingly beautiful in Vittorio Gai's matchless conducting. Mr. Ebert's direction, Sir Hugh Casson's noble architectural settings, and the impeccable singing and acting of the chorus. Magda Laszlo was visually lovely but vocally unsatisfying as Alceste, and the singing of all the rest of the cast, except Richard Lewis, who is now the best English operatic tenor, was third-rate.

The Festival of Contemporary British Music in the handsome Regency



Photographs by Guy Gravett

Elaine Malbin as Columbine and Kurt Gester as Arlecchino

sqa of Cheltenham reached its tenth season this year, for it was launched the summer after the close of the war in Europe. Nowadays the festival offers a somewhat less lavish spread than it did at first, since the cost of presenting opera, as well as symphonic and chamber music, created a deficit larger than the Cheltenham Corporation thought it could bear. But it still remains the most important showcase for new British music by composers of less international renown than Vaughan Williams, Walton, and Britten. It was at Cheltenham that the performance of Peter Racine Fricker's First Symphony four years ago established him as a major figure in English composition; and subsequent festivals have strengthened the position of such other well-favored composers as Alan Rawsthorne and William Wordsworth.

This year it was Stanley Bate's turn to become the lion of the festival. Except for a few rather obscure performances by chamber-music organizations, Bate's music has remained almost entirely unknown in England, although he is as English as any of his better-known contemporaries, having been born in Plymouth 41 years

ago. Ten years of residence in the United States—whence he returned to his native country two years ago—had inevitably kept him out of the public eye in England, where almost nothing composed in America is ever heard. And Bate is better at composition than at self-promotion, so that he needed precisely the *réclame* Sir John Barbirolli's production (the first anywhere) of his Third Symphony gave him at Cheltenham.

The work presumably does not fully represent its composer's present powers, since it had to wait fourteen years for a hearing. But despite tangible echoes of Vaughan Williams and Hindemith, with both of whom he studied, the symphony displays exceptional fertility of ideas, genuine emotional urgency, and craftsmanship of high grade. It was universally acclaimed, with the result, I should imagine, that Bate will now find a good many performances coming his way without undue effort on his part.

Except for Fricker's new violin concerto, which I was unable to stay to hear, the Bate symphony made a far deeper impression than any of the other new works (by Geoffrey Bush, Alec Rowley, Graham Whetnam, and Alan Hudinott) played at Cheltenham by Barbirolli and the Hallé Orchestra and by Rudolf Schwarz and the City of Birmingham Orchestra. I was absent when the Griller String Quartet played Rawsthorne's Second Quartet. General opinion found it intellectually solid but not especially stimulating.

The Aldeburgh Festival—of which this year's edition, from June 12 to 20, was the seventh—is one of the world's littlest music festivals. In its best moments, it is also one of the choicest. Founded by Benjamin Britten, Peter Pears, and Eric Crozier primarily as a minuscule Bayreuth for the presentation of Britten's works, it has steadily extended its musical range—though not the scale of its performances, which are constrained by the size of the 200-seat Jubilee Hall and the scarcely more capacious Parish Church. This year Britten's music was represented only by "The Rape of Lucretia", revived by the English Opera Group after a lapse of three seasons; and "Winter Words", a group of eight Thomas Hardy poems set to music last year, and sung on this occasion by Mr. Pears, accompanied by the composer.

### Berkeley Opera

A second operatic bill by the English Opera Group consisted of Arthur Oldham's modern reworking of the 1762 ballad opera "Love in a Village" (new last year) and the world premiere of a one-act comic opera, "A Dinner Engagement", by Lemnox Berkeley. The concert schedule included an all-Janacek program, described on page 27.



The appearance of the puppets in Busoni's "Arlecchino", as staged at Glyndebourne



Louise Pote  
A tableau from Richard Strauss's "Ariadne" at Central City. From the left, Charles Anthony (Brighella), Mimi Benzell (Zerbinetta), Louis Sgarro (Truffaldino), and Joseph Folmer (Scaramuccio)

## Ariadne and Faust sung at festival in Central City

By EMMY BRADY ROGERS  
Central City, Colo.

THE Central City Opera Festival, in the little mining town that is near Colorado's timberline, is following its tradition of presenting two contrasting operas, one of the standard repertoire, the other a novelty. Gounod's "Faust" is attracting sold-out houses, whereas Strauss's "Ariadne auf Naxos" is engendering considerable difference of opinion. Either it inspires warm praise and appreciation, or it causes boredom among those who only like operas they know.

For many of us "Ariadne's" delightfully satirical juxtaposition of opera seria and opera buffa provides amusing entertainment, and Strauss's iridescent score is complemented by a lavish production.

Dino Yannopoulos' stage direction realizes the opera's diverse elements with skill and ingenuity. The backstage confusion of the Prologue is conventional comic opera, and "Ariadne" itself is presented in early Italian classic style, with noble gestures and singing in the grand manner, all set off by the absurd antics of the comedians.

Lemuel Ayers' handsome sets for the two scenes were triumphant. The colorful backstage clutter in an ornate palace made the golds and blue-greens of the seaside grotto more startlingly beautiful, and the costumes could only be described as fabulous.

Kurt Adler read the score with loving care and succeeded in integrating the opera's changing moods in a beautifully smooth and well-paced performance. The orchestra played splendidly.

In the opening performance, on July 3, Mimi Benzell made an exquisite Zerbinetta, acting with ease and charm and singing with vivacity and lightness of tone. Ariadne was sung by Wilma Spence, a statuesque beauty with a handsome voice that grew in opulence as the opera progressed.

Eva Likova as the Composer disclosed a voice of warm beauty and expressiveness, and she showed uncommon acting ability; Thomas Hayward was an impressive Bacchus, and Frank Valentino, heard as the Music Teacher and Harlequin, handled the two parts with artistry, coloring his fine voice to help characterize each personality.

As the three sprites, Christina Car-

dillo, Rosalind Elias, and Madelaine Chambers were highly decorative, and their voices blended beautifully in the enchanting trios Strauss composed for them. The remaining three comedians, Charles Anthony, Joseph Folmer, and Louis Sgarro, showed a fine comic sense, perfect timing, and excellent vocalism.

In later performances Virginia MacWatters made a captivating Zerbinetta, scoring a personal triumph with her singing of her great aria; Polyna Stoska was a handsome Composer, acting with authority and singing with a rich voice that seemed capable of any emotional color; Eva Likova lent her graceful beauty and lovely singing to the part of Ariadne; Jon Crain brought his resonant voice and good looks to the role of Bacchus; and Theodor Uppman acted suavely and sang ably the dual roles of Harlequin and the Music Teacher.

A more precise enunciation by some members of the cast would have invigorated the last act, although subsequent performances showed improvement in this respect. The translation by George and Phyllis Mead sounded singable and unobtrusive.

### "Faust" Opens Series

The season at Central City actually opened on June 26, with a distinguished production of "Faust". Elemer Nagy's designs and staging adhered more to Goethe than Gounod, which seemed eminently right on this occasion. Gothic arches framed the stage; smaller arches, a massive door, and sliding walls enclosed a narrow playing space in front for the more intimate scenes. This served, for example, as a meeting place for Faust and Mephistopheles after the latter had been driven from the square by the angry soldiers with their raised sword hilts—a tremendously effective scene with the lights lowered and the cross-like hilts taking on a phosphorescent glow. It was used for the first stanza of the Serenade, which was continued in Marguerite's garden after the arches and door disappeared.

A backdrop showing a medieval hill town, served throughout the opera, and steps at each side framed Faust's house, the tavern, and the final scene, allowing effective chorus groupings and creating a feeling of space.

The tavern scene had the warm hues of a Rembrandt painting and evoked spontaneous applause, as did Marguerite's garden and quaint little

house. After Siebel's flowers and the jewels were left at the door, the stage darkened the house revolved, and the lights went up on Marguerite inside at her spinning wheel; after the "King of Thule" aria she sang the "Jewel Song" in front of her mirror. Valentin's duel and death scene took place in front of the cottage, as Goethe planned it. In the church scene Marguerite's horror was heightened by the glowing, lurid red of the masked devil and his fiends, seen through grillwork—a device that struck this writer as distractingly melodramatic, but it was the only jarring note in the beautifully finished production.

Virginia MacWatters' Marguerite was a typical village maiden, un-

affected and charming, and she sang with easy brilliance. Brian Sullivan brought a quiet intensity and smooth, rich vocalism to the title role, and Lubomir Vichogonov created a sensation as Mephistopheles, with superb acting and singing of a high order.

Theodor Uppman was a dashing handsome Valentin. Frances Bible's silken voice and exceptional acting ability effected a superior portrayal of Siebel. Rosalind Nadell's Marthe was convincing, and Floyd Hershberger sang excellently as Wagner.

Kurt Adler's conducting was again sure and musicianly. Roger D. Fee had prepared the well-balanced chorus. A rather courtly dance was substituted.

(Continued on page 22)

## Washington outdoor concerts opened by Symphony in new amphitheater

By THEODORE SCHAEFER

Washington

THE National Symphony, under the direction of Howard Mitchell, is engaged in playing summer concerts again after a lapse of four years. The setting is the handsome new Carter Barron Amphitheater in Rock Creek Park instead of the picturesque old barge down at the Watergate on the Potomac. And happily the weather thus far has maintained a perfect score this year.

The series of nine orchestral concerts, June 21 through July 8, enjoys the sponsorship and financial backing of Irvin and Israel Feld, of Super Attractions, a booking service established here in 1949. The Felds presented the American Savoyards June 10 through June 19 in four Gilbert and Sullivan productions and also announced the Ballet Theater for sixteen perform-

ances July 9 through July 24. Orchestral accompaniment is provided by the National Symphony. Jose Greco and his company of Spanish dancers will play July 29 through August 7, and additional attractions are promised, adding up to the longest summer season of varied outdoor entertainment Washington has known.

Dorothy Kirsten was the guest artist with the National Symphony at the opening concert, June 21. Her vocalism was at its height of beauty in the "Gavotte" from "Manon". It was difficult, however, to judge the orchestral program because of extreme distortion in first-night amplification. This was effectively remedied for the second concert on June 23 by merely cutting the amplification to the lowest possible degree and allowing the orchestra to sound for itself from the skillfully designed shell

(Continued on page 28)



Charles Baptie  
The National Symphony plays under the baton of Howard Mitchell at the new Carter Barron Amphitheater in Rock Creek Park



# SUMMER SERIES

## Cincinnati Summer Opera adds wing to open-air auditorium

By MARY LEIGHTON

### Cincinnati

**I**N order to take advantage of the popularity here of Roberta Peters, and no doubt with a hope of getting a good financial start for the season, the Cincinnati Summer Opera presented "Lucia di Lammermoor" as a pre-seasonal bonus on June 26. Despite the intense heat, this performance drew a record attendance of 3,200, made possible by the addition of a new 500-seat left wing to the pavilion this year. The management contemplates adding a right wing next season, a connecting section the third year, and giving a new incline to the main floor after that, thus improving the sight lines of the main auditorium.

Fausto Cleva, inaugurating his thirtieth year here, conducted effectively. The performance brought a new high in curtain calls, Miss Peters receiving seventeen. Though the soprano was the star attraction, the excellent cast included, among others, Giorgio Bardi, making his American debut as Edgardo. Mr. Bardi seemed ill at ease early in the performance, but in the final scene his voice was beautiful in quality and well controlled, with only a few traces of the former unevenness of scale. George Chapliski sang and acted Sir Henry forcefully. William Wilderman was a first-rate Raimondo, his voice warm and flexible. George Tallone handled the two roles of Normanno and Arturo competently, and Mary Kreste interpreted the part of Alisa pleasingly, in her bow with the company.

Nicolas Rescigno expertly conducted a fine performance of "La Traviata" as the official opening of the season, on June 27. Gifted with the sensitivity to point up the import of each scene, his performance was fluent, beautifully shaped and paced. The strong cast of principals included Lucia Evangelista as Violetta, David Poleri as Alfredo, and Frank Guarrera as Germont père. Others were Ruth Thorsen, Howard Hoskins, Wilfred Engelman, George Tallone, Mary Kreste, and Edward Doe. Lucien Prideaux and Lydia Arlova with their ballet contributed a brilliant interlude in the third act.

The performance of "Tosca" on June 29 was one of the best in years. Due to the fine conductorial guidance of Mr. Cleva, and the willing co-oper-

ation of the principals, it was a highlight of the season. Dorothy Kirsten met the requirements of a convincing Tosca with musical and dramatic clarity, was lovely in appearance and a versatile actress. Eugene Conley's artistry in the use of his voice was an asset. George Chapliski's Scarpia dominated stage events, as it rightfully should. He exhibited the various phases of Scarpia's character consistently and with authority. Alessio De Paolis gave a vivid characterization of Spoletta. Salvatore Baccaloni, one of the finest artists in the Zoo Opera, ruled over the first act as the Sacristan. William Wilderman gave a fine-voiced account of Angelotti. Wilfred Engelman was an effective Sciarone; Edward Doe, the jailer; and Peggy Albrecht (an Aria Auditions winner this year) sang the Shepherd's lines.

### "Chenier", "Masked Ball" Revived

Giordano's "Andrea Chenier" was the first seasonal revival, on July 1. It had last been given here in 1949. Singers for the taxing chief roles were well chosen for sonority and staying powers. Cesare Bardelli, a favorite here, as Gerard, again revealed a beautiful voice, intelligence in acting, and a fine appearance. Mr. Bardi's Chenier had moments of grandeur and conviction in singing and acting, but at other times he did not seem to be vocally comfortable. Herva Nelli also had climactic moments of beauty in the role of Madeleine. Mr. Baccaloni as the sinister Mathieu again demonstrated his skill as a singing actor. Lesser principals were Ruth Thorsen, Joan Francis, George Tallone, Alessio De Paolis, Richard Torigi, Mary Kreste, Wilfred Engelman, and Edward Doe. As a whole, this was an exciting account of a welcome novelty. Mr. Cleva inspired the singers to do their best, and presented a full-blooded reading of the work.

Verdi's "A Masked Ball", another revival, was heard on July 6. Mr. Cleva, making his farewell appearance for the season before sailing to conduct in Verona, ended his series on a high plane. The audience was large and vociferously appreciative of the successful performance. Three of the principals had been heard in Toscanini's radio performance of this work.

(Continued on page 30)

## Hollywood Bowl season includes guest appearances by notables

By ALBERT GOLDBERG

### Los Angeles

**H**OLLYWOOD Bowl opened its 33rd season of Symphonies Under the Stars on July 15, with Sir Adrian Boult conducting the Los Angeles Philharmonic and Eleanor Steber and Jan Peerce as soloists.

An unexpectedly large audience of some 12,000 attended and caught both Bowl facilities and police unprepared to cope with that amount of traffic; many thus came very late and a good many were turned away. Since then traffic problems have been ironed out, and the new Hollywood freeway greatly facilitates entrance to the Bowl.

Miss Steber and Mr. Peerce were popularly successful in generous excerpts of arias and duets from "La Traviata" and "La Bohème", and Sir Adrian was admired for his discreet and musicianly readings of Reznicek's "Donna Diana" Overture, Mendelssohn's "Italian" Symphony, and Ravel's Spanish Rhapsody.

The first Saturday night Pop concert of the season, on July 17, was devoted entirely to music by Richard Rodgers, and drew a capacity audience of 20,000. Mr. Rodgers, who directed, proved himself to be an unobtrusive but extremely musical conductor, and there was exceptionally fine singing from Annamary Dickey, Claramae Turner, Davis Cunningham, Robert Weede, and the Roger Wagner Chorus.

William Primrose was soloist in the July 20 concert, offering the first local hearing of Edmund Rubbra's Viola Concerto in A. While not an ideal composition for outdoor listening, the work impressed by the grateful opportunities it provides for the solo instrument, all of them realized with splendid skill by Mr. Primrose, and for the quiet mastery with which it manipulates some not too strikingly original material. Mr. Primrose also played the viola part of Berlioz's "Harold in Italy", which Sir Adrian Boult conducted skillfully but without the expansive flair that might have made it ignite. Tchaikovsky's "Romeo and Juliet" opened the program.

Sir Adrian had the best opportunity to display his abilities when he conducted a half program devoted to British composers, on July 22. Elgar's "Enigma" Variations were set forth with the most sensitive regard for their musical content, and there was also excellent playing in the Purcell-Woodgate "Trumpet Tune and Air" and in "Jupiter, Bringer of Jollity", from Holst's suite "The Planets".

Leon Fleisher was soloist in Brahms's D minor Piano Concerto. This was a deeply impressive interpretation in the finest Brahms style,

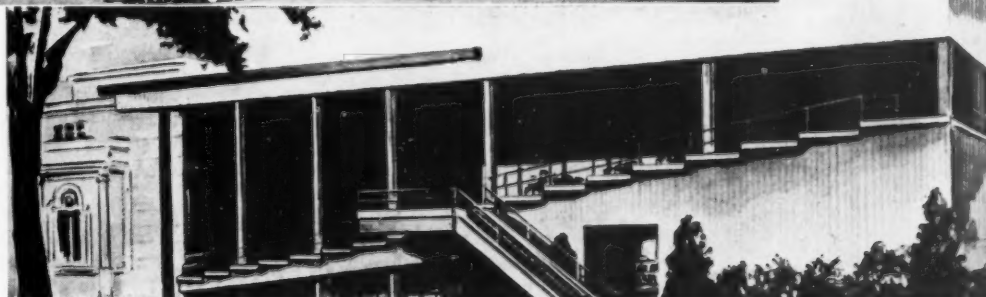
warm and vigorous, yet lyrical and deeply felt when those qualities were required. Sir Adrian provided the soloist with a notably sympathetic background.

The Bowl was again filled to capacity for the annual Gershwin program, on July 24. Paul Whiteman conducted; Roy Bary was piano soloist in Variations on "I Got Rhythm" and in "Rhapsody in Blue"; and Shirley Harmer was the vocal soloist.

Handel's "Messiah" was sung for the first time in the Bowl on July 27, under Sir Adrian's direction. It was a great pleasure to hear this often abused masterpiece performed with such artistic care. Sir Adrian exemplified the best English oratorio tradition, keeping the score moving at a desirable pace and never yielding to the temptation to overdramatize it.

The Roger Wagner Chorus, of 250 voices, sang magnificently, with the utmost clarity of enunciation, splendid tonal quality, and remarkable clearness and cleanliness in the execution of the polyphonic web. The solo portions were sung in a uniformly admirable manner by Eleanor Steber, soprano; Katherine Hilgenberg, contralto; David Lloyd, tenor; and Donald Gramm, bass.

The New York City Ballet opened a six-week engagement in the Greek Theater on July 5. One bill is given for an entire week, with the final two weeks devoted to "The Nutcracker."



Two vignettes of the Cincinnati Summer Opera. Above, a scene from "La Traviata", with Lucia Evangelista as Violetta and David Poleri as Alfredo. Below, the new left wing added this summer to the auditorium





Beethoven in 1800: after an original woodcut by D. Galanis

# BEETHOVEN SCORE UNEARTHED

**Fragment from an unfinished opera  
to text by Schikaneder, Mozart librettist,  
is published by Swiss musicologist**

By LUDWIG MISCH

**T**HOUGH seemingly incredible, there are still some Beethoven manuscripts that have not yet been published. Naturally these are not important works, but with such a genius the slightest paragon is of artistic or, at least, of biographical interest and should be made available to the world of music.

In 1945 we had a striking illustration of these omissions right here in the United States when Otto E. Albrecht, of Princeton University, while assembling material for his "Census of Musical Manuscripts", discovered at the Peabody Conservatory of Music in Baltimore the autograph of the humorous little five-part canon: "Da ist das Werk, sorgt um das Geld, eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, zehn, elf, zwölf Dukaten!" and published it (in facsimile) in *The Musical Quarterly*. Although there were several contemporary reports regarding the origin and existence of this little work (probably the last Beethoven wrote), all traces of it had disappeared so that later Beethoven scholars were inclined to look with skepticism upon such early references.

Since the publication of the monumental "Collected Edition of Beethoven's Works", and the later "Supplement", a number of compositions of various kinds have come to light as a result of extensive research or sometimes by mere accident. These have been published in separate editions, magazine articles, biographies, memoirs, etc., or in some few cases have remained hitherto unpublished.

## Collecting Odd MSS.

Some time ago the Swiss Beethoven scholar Willy Hess undertook to trace the widely scattered works not included in the "Collected Edition" and recently listed them, along with certain lost works that might possibly turn up some day, in a special Italian Beethoven catalogue entitled "Le opere di Beethoven e la loro edizione completa". Hess also published several works for the first time, as, for example, in 1939 the beautiful duet "Nei giorni tuoi felici" for soprano, tenor and orchestra, written probably in 1802/03 and a work that Beethoven offered to a publisher in 1815 without success. In all probability this is the same "Italian vocal duet" that he placed at the disposition of the Rhinish Music Festival of 1825 along with some other works, including the

Choral Symphony, which was being given in the Rhineland for the first time. As far as we know, the work was performed for the first time in 1939 in Switzerland.

In addition to this, Hess published a little occasional work, the cantata "Un lieto brindisi" for soprano, two tenors and bass with string accompaniment, which Beethoven wrote and had performed in honor of the name-day of his old friend, the physician Dr. Malfatti. Since the autograph of this work has not survived, Hess was obliged to base his version on a copy in which a German text had been substituted for the original Italian.

Hess has now recently published for the first time another Beethoven manuscript (in the Bruckner Verlag, Wiesbaden) that is of very special interest to all Beethoven scholars, namely, a 23-page score entitled "Scene from Vesta's Fire, for vocal quartet and orchestra. Text by Emanuel Schikaneder". We know that shortly before he set to work on "Fidelio", Beethoven had been working on another opera. According to newspaper reports in the spring and summer of 1803, Schikaneder, who achieved immortality through his text for Mozart's "The Magic Flute", and who at that time was manager of the Theater an der Wien, had asked Beethoven to set to music a new libretto he had written for this theater. As the project ultimately came to nothing because of a change of management, nothing was known about it beyond the bare fact, and even the text was considered lost until in 1936 it was unexpectedly discovered in the Austrian National Library in Vienna. As we now see, the libretto was such a wretched piece of hack work that we can assume that Beethoven only accepted it because it offered him a long-sought opportunity to write an opera. So his readiness to drop the work when Schikaneder's successor offered him Bouilly's "Leonore" is readily understandable.

## Unfinished Fragment

Although Beethoven, as the musicologist Martin Nottelbohm concluded from a sketchbook of 1803, did not allow himself to be pressed in executing Schikaneder's original commission—a fact confirmed by a passage in a letter of November, 1803, in which he wrote that he "had just begun his opera"—he still seems to have put his whole soul into the composition of the portion he had already undertaken, namely, the first scene which comprised four consecutive numbers. The manuscript of this partially completed section, consisting of 81 pages, was found among his effects and was listed

in the auction catalogue as a "vocal work with orchestra; voice parts complete, but only partially orchestrated". Nottelbohm first aroused interest in the composition through his "Beethoveniana", in which he identified a scene from Schikaneder's projected opera. He published about forty bars of the concluding trio in a piano reduction in order to draw a comparison between it and the "Fidelio" duet "O namenlose Freude", which employed the same

would be only of musicological interest, and it was Hess's idea to make it suitable for performance, which would otherwise have been impossible. What was acceptable for Mozart's Requiem is surely permissible for a Beethoven opera fragment, and if we frown fundamentally on extraneous editorial emendations and additions of this nature, we must take into consideration that even here the autograph does not represent what Beethoven really had in mind. It only remains to be said that Hess has performed his task with a fine stylistic sense and a deep feeling of responsibility, while the demands of musical scholars have been fully met in his detailed report of his editorial additions.

## Climactic Trio

The principal number and climax of the score is the closing trio (soprano, tenor, bass) expressing joy over the happy outcome of a conflict. Though it cannot compare with the "Fidelio" duet that worked up the same material, it is well worth while for its own sake, since it is a charming and inspired composition that no one but Beethoven could have written. Of the preceding three numbers, the introductory duet (tenor and bass) is a little masterpiece, characterizing in a few short, pregnant strokes the plan of a designing slave and an irate father to surprise two lovers. In the short duet that follows between the lovers (soprano and tenor) the real Beethoven is more apparent in the charming accompaniment than in the vocal parts, which melodically have manifestly been slightly influenced by "The Magic Flute" and the contemporary Singpiel, though in themselves they are beautifully written for the voices. The very unlikely plot is further developed in a long recitative, in which Beethoven has pertinently characterized the individual dramatic moments of the pseudo-dramatic action. Though the final trio is lovely as it is, it is naturally more effective in its proper place, as the climax of the scene.

Since the work only takes about ten minutes to perform, it would best be given on a program featuring other vocal numbers, perhaps with some of Beethoven's neglected vocal compositions such as the trio "Tremate empi", the aforementioned duet "Nei giorni tuoi felici", the aria "Ah! perdo", or some of the numbers from the first version of "Leonore" that were not taken over into "Fidelio". In any event it would be quite a sensation to see the announcement of the "first public performance" of a Beethoven work on one of our contemporary concert programs!



Emanuel Schikaneder, librettist of Mozart's "The Magic Flute"

theme. The autograph had to wait over eighty years before being published in its entirety!

In the present edition, Hess's contribution has gone somewhat farther than the usual editorial work. Though the voice parts and strings were almost completely written out, the eight woodwind parts were only indicated by a cue note here and there, while two staves were set apart presumably for two pairs of French horns. The woodwind parts, as indicated by the cue notes, are very characteristic in that they are almost all the way through wholly independent of the string and voice parts. Only here and there a note has been added to indicate a special color. Guided by these hints and, for the final trio, by the orchestration of corresponding passages in the "Fidelio" duet, Hess has completed the score by filling in the woodwinds and horns. While such procedures may, in principle, seem indefensible, without it this edition

Leopold Misch, German conductor and writer on music now living in the United States, is the author of "Beethoven Studies", recently published by the University of Oklahoma Press.

## ARY

Dec. 4, 1953 DETROIT FREE PRESS

**BY J. DORSEY CALLAGHAN**  
Free Press Music Critic

The Detroit Symphony Orchestra, under Paul Paray's direction, opened a surprise package Thursday night at the Temple for a high audience.

is a young man who is a very  
serene

The Prokofieff concerto is a work of major importance. Not only is it imaginative and disconcerting music but in addition it reveals the quality of genius that can reproduce the "Classical" idiom in a clear and logical position such as this.

**AFFMAN** brought finely  
sum. musicianship to the per-  
sae. There was brilliance  
ense torrents of sound  
the keyboard

**Brilliant Success**

By Harvey Taylor  
Times Music Editor  
RING AN

YOUNG AM

man—filling it inconvenient to Prokofieff third success night in Masonic Auditorium.

This is a concerto that requires quite a lot of pounding. It is in Prokofiev's defiantly acid and percussive early style, written at a time when he thought himself a daring young man of limitless possibilities and thought his work so recondite that he had to furnish written expositions of it so that the listeners could grasp it.

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THE DETROIT NEWS—Dec. 4, 1958

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## Highlights of Season 1954-1955

**NEW YORK PHILHARMONIC-SYMPHONY — OCTOBER**  
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**MONTREAL SYMPHONY — OCTOBER**

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# VERSATILE DUO

**Touring in two-piano recitals leaves time for many other pursuits to Vitya Vronsky and Victor Babin**

By FRANK MERKLING



Louis Hamon

**B**EFORE he met them, the late Sergei Rachmaninoff labored under the impression that the noted two-piano team of Vronsky and Babin consisted of two men. He must have been pleasantly surprised when Mr. Vronsky turned out to be Mrs. Babin, a chic woman who is partial to tailored clothes and semi-precious stones. He must have been even more pleased to discover in this husband-and-wife partnership a true marriage—not a merging—of distinct personalities. In any event, it was Vitya Vronsky and Victor Babin whom Rachmaninoff chose to perform the two-piano version of his last work, the "Symphonic Dances," when it was introduced at Carnegie Hall in 1942. Unlike the typical Vronsky and Babin arrangement, which they make themselves, this one was made by the composer.

Mr. and Mrs. Babin would consider it anything but a compliment to be told they sounded like a single piano. (This is only one way in which they differ from other practitioners of duopianism, a field in which they pioneered. It is as if someone were to tell them they looked like one person—or like two people of the same sex. In art, as in life, their motto might be "Vive la différence!" They believe in reconciling individuality rather than playing it down, and the effects of this philosophy are far-reaching. For one thing, Mr. Babin's two-piano arrangements—he is also an independent composer with songs, chamber music, and a concerto to his credit—make no concession to the proverbial frailty of woman. "The parts Victor writes for me are every bit as loud and difficult as his own," says Mrs. B. "I don't get just the frills and sweet melodies to play." Only by an equal sharing of responsibilities, they feel, can mettlesome variations in style and outlook be made the most of.

For another thing, the Babins are definitely *laissez-faire* in their approach to other people, privately and professionally. "The place for strictness," Mr. Babin declares, "is in one's adherence to spiritual values—to the spirit, literally, and not to the letter. Beyond that you have to let people go their own way. It is the only enlightened course to follow, and it also brings the best results. Look at the old Diaghileff ballet troupe. That was about as motley and eccentric a crew as you could ever hope to find, but when they got together on a stage you had something."

## A Genial Attitude

This genial, elastic attitude ought to have won the couple friends and favorably influenced people. Evidently it has. Mr. Babin has been director of the Institute of Music in Aspen, Colo., ever since the inception of that humanist's paradise in 1949. He attributes his success as a schoolmaster to a simple secret: "Nobody wants to quarrel with me!" Mrs. B. can point to a few pedagogical achievements herself. During the war, when her husband was in the Army Air Forces, she did volunteer work teaching music at St. Elizabeth's, a mental hospital outside Washington. "I don't like to call it musical therapy," she says. "That sounds presumptuous. I just tried to interest the patients in music—how to make it and how to listen to it. I must say they made some of the best audiences I've ever had." She further used her powers of persuasion to arrange for famous artists to play at the hospital, among them Albert Spalding, Artur Schnabel, Gregor Piatigorsky, and the Budapest Quartet.

In their endeavors the Babins are assisted by an uncommon degree of personal charm. They are tall and handsome, articulate and responsive, and in the gray suits they both were wearing the day I saw them they suggested a vaguely European

business executive and his wife. The international patina comes naturally. Mr. and Mrs. Babin were born in Russia, he in Moscow and she in the Crimea. They completed their musical education in Berlin, where they met while studying with Artur Schnabel. They were wed in London and lived there for ten years before coming to the United States in 1937. Now they are American citizens resident in a New Mexican community in which three sturdy cultures—pioneer American, Indian, and Spanish colonial—are preserved almost intact.

As established concert artists they are citizens of the world, or at least that part of it lying between Hawaii in the West and Israel in the East, including every last one of the 48 states. Their talents have been disseminated around the globe through the medium of radio, films, and recordings. It is characteristic that they find themselves "explaining" Europe to Americans when in this country, America to Europeans when abroad. "Vitya and I like to think we're a small force for international understanding," says Mr. Babin with a modest smile. "Newspapers give such a distorted picture on both sides. I never read them myself."

## Army Music-Making

Private Victor Babin's stint in the AAF was spent largely at Bolling Field, on the outskirts of the Capital. His officers had no use for a piano-player, and so with typical Army resourcefulness they taught him to play the French horn—in thirteen weeks. (Apparently this was par for the course.) Later on, though, they did make better use of him. He made a band arrangement of the Gershwin "Rhapsody in Blue" and played it often with the renowned AAF Band.

"I had hoped the Army would make a baker out of Victor," sighed Mrs. B., who has a reputation as a culinary artist. "He was already a first-rate barbecue specialist." Pressed to name a few of her own specialties, she obliged with *boeuf à la Stroganoff*; cutlets *Pojarski*, which she described as a variety of breaded hamburgers soaked in, among other things, egg and sour cream; and smoked salmon served on a platter with creamed spinach and scrambled eggs. "That last is a combination we discovered in Canada," she said. "We pick up dishes like that wherever we go. In America we're particularly devoted to the wonderful breakfasts, which are something utterly unknown in Europe. I myself love Tartar steak—although I doubt if it's authentic, any more than some of those Chinese dishes are. And I'm certain I'm no Tartar, even if I do come from Kiev. You know that expression, 'Scratch a Russian and you'll find a Tartar'? Well, I can tell you there's no truth in it." One is not entirely convinced: a trace of the Steppes lingers in Mrs. B.'s nature. Where her husband tends to the magisterial, her impulse is toward the mercurial.

"The Russian soul," observed Mr. Babin with a twinkle, "is a French invention. The Western notion of how Tchaikovsky ought to be played, for instance—it's all wrong. You must play him straight. He shouldn't be Europeanized; no Russian ever plays Tchaikovsky that way. Leave out the weeping into the samovar, as I call it. Russia isn't all Dostoevsky, you know; it's Tolstoy as well. And just at the moment I'm going through a phase where I prefer Tolstoy. As a matter of fact, I'm in the process of wading through 'War and Peace' in Russian. What a book! What other reading have I done lately? Well, Toynbee—I'm a Toynbee fan—and André Maurois's biography of George Sand."

"Victor likes reading better than I do, said

Mrs. B. "Our favorite recreation is paintings—looking at them and collecting them, I mean. We like Braque, Klee, Rouault, and especially Chagall. We call one of the rooms in our adobe house out West the 'Chagallery'. Have you seen the drawing Boris Chaliapin did of us?" The adobe house is called Rancho Piano; it is located in a town called Tesque, and thither the Babins repair between the concert season, when they tour, and their summers at Aspen. "We love it out there. We found Mexico surprisingly sophisticated, and a little touristy, but New Mexico is something else again. Aside from the scenery and the wonderful climate, it's 'folk' in the best way. I adore their turquoises. Did you know it snows in New Mexico?" She laughed. "Out there we are 'Anglos' to the natives because we speak English."

"Or rather *American*," corrected Mr. Babin. "There really is an American language. It's wonderfully rich and distinctive, and it hasn't become fixed the way English has. Not that English hasn't rewards of its own; the two languages, like the two peoples, are just different. We try to keep abreast of both—or I should say all four—and we have friends in England with whom we regularly exchange the *New Yorker* for *Punch*."

A good friend of theirs is Witter Bynner, the poet, whose work Mr. Babin has set to music. He does his composing chiefly during the summer. This activity he regards, of course, as a thing apart from the two-piano arrangements he makes with the help of his wife, and of the composer when the composer is alive. The Babins have adapted music ranging from the Bach Trio Sonatas to three movements from "Petrushka", on which they worked hand in hand, or hands in hands, with Stravinsky. Lately they have taken a fancy to four-hand classics designed to be played on a single piano instead of two. Apparently the masters left more substance in this form than is commonly realized. At the moment the pair are working on a two-piano version of a new ballet by

(Continued on Page 17)

Vronsky and Babin enjoy tea at their home, Rancho Piano, near Santa Fe, N. M. (Photograph by Suzanne Szasz)



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# MUSIC IN FRANCE

## Events at Paris and Strasbourg

### include contributions by Americans

By CHRISTINA THORESBY



Albert Schweitzer, left, congratulates Jean Michel Damase after the first performance of the latter's Symphony, directed by Charles Munch, center, at the Strasbourg Festival

© Carabin

#### Paris

INGRID Bergman was given a great reception when she came to Paris with her husband, the director Rosseleini, to star in his production of Honegger's "Jeanne d'Arc au Bûcher" at the Opéra. Though one may find the music to be of questionable taste in many places, there is no denying that when the title role is in the hands of an artist like Miss Bergman, who looks so essentially the part and acts with disarming simplicity and sincerity, it has its moments of greatness and emotional power.

Rosseleini's production, while retaining some of Lifar's choreographic episodes, was in various ways an improvement on the original Opéra production. It avoids what always seemed to be an unavoidable corniness in the finale. Rosseleini has been criticized for making use of cinematographic effects, but many of these were very effective.

On the same bill with "Jeanne", the Opéra ballet presented "Giselle", with new decors and costumes by Carzou. Fascinating as they may have been in themselves, they were over-elaborate and inclined to submerge the dancers. However, they were unable to disguise the fact that, hard as it may be after so long and brilliant a career, Lifar should now retire from impersonating young premiers.

Patricia Neway gave a memorable performance and scored a great success at the Opéra Comique in "Résurrection", a rarely performed opera by Franco Alfano based on Tolstoi's novel. There would obviously have been no particular point in reviving it in a French version if it had not been for the fact that the role of Katiusha, who is the central figure in the opera, is so perfectly tailored to fit Miss Neway's exceptional gifts. Her singing and acting were magnificent, and her excellent partner was Raoul Jobin, whose lyric voice was a constant pleasure to listen to. George Sebastian obtained the maximum from the orchestra.

The first performance of Ned Rorem's Second Piano Concerto was given a brilliant performance by Julius Katchen with the Orchestre Radiosymphonique, under the direction of Jean Giardino, in a radio concert. This extremely attractive and lively work, which has a distinctly American character at times, should prove a winner in the concert hall, for it gives the soloist plenty of scope in both lyrical and virtuosissimo piano playing, and is effectively scored for an orchestra with a large percussion section. At the same concert Heitor Villa-Lobos delighted his public by conducting works unknown to Paris, selected from among his vast and irrepressible output.

Karel Husa, the young refugee Czech composer, who has been in

Paris since 1947, when he came here to study with Honegger and Nadia Boulanger, has recently been appointed assistant professor of music at Cornell University, where he will commence teaching in the fall. His second quartet, written last year and recently played at a UNESCO concert in Paris, is a fine, original work, and shows that at 32 he has greatly matured and has achieved a strong and independent idiom.

The most interesting event at the Strasbourg Festival was the first successful performance by the Orchestre National, under Charles Munch, of the First Symphony by the young French composer Jean Michel Damase, who

has recently spent several months in the United States with the Roland Petit Ballets. Constructed in three thematically correlated movements and brilliantly scored, this symphony is the summarizing to date of Damase's contribution to music, which is neither intellectual nor difficult to fathom, but which has an individual lyrical flavor and strangely penetrating quality all his own. Albert Schweitzer, a native of Alsace, on one of his rare visits to Europe, was present at this performance and personally congratulated the young composer.

The Orchestre National celebrated the twentieth anniversary of its foundation with the yearly broadcast per-

formance of Debussy's "Pelléas et Mélisande", under the direction of the distinguished conductor D. E. Inghelbrecht, one of Debussy's few surviving intimate friends. This performance was enhanced by Gérard Sousey, singing admirably and for the first time the role of Goland.

The American conductor Jascha Horenstein was given an ovation at the Théâtre des Champs Elysées after magnificent performances of Hindemith's "Mathis der Maler" and Stravinsky's "Oiseau de Feu", at a public radio concert.

Darius Milhaud was present at a concert of his works given at the Grand Amphithéâtre de l'Institut d'Art, the first in a series devoted successively to Florent Schmitt, Honegger, Messiaen, and Roussel.

Works by six young French and American pupils of Milhaud were presented at the American Embassy Theater in Paris. The three Americans were John Downey, a gifted Fulbright student, Richard Felciano, and Sharon Adrian.

Artur Rubinstein, whom Parisians have every reason to hold in affectionate regard, gave one of his fabulous recitals at the Palais de Chaillot, filled to overflowing. Nathan Milstein was unfortunately obliged to cancel his only Paris recital as a result of a sharp and sudden attack of influenza. Frank Glazer gave a small but very pleasant and successful recital at UNESCO House.

Both the Yale Glee Club and the Smith College Choir gave successful performances in Paris and the French provinces during their recent European tours.

The short season of opera and ballet organized each year by the Casino at Enghien-les-Bains, just outside Paris, starred Yvette Chauviré, Jean Babilée, and Peter Van Dijk in the presentation of several new ballets. Outstanding among these was Babilée's light-hearted and original "Divertissement", with delightful music by Damase (showing incidentally quite an American influence since his visit to the States).

A new company, the Ballets de l'Etoile, whose future will be followed with some interest, has been formed in Paris, where they have been dancing at the small Théâtre de l'Etoile. Ethery Pagava has joined the company, which is made up of a number of very good, but as yet relatively unknown dancers, such as Maurice Béjart, Michel Rayne, Joan Cadzow, Ellen Rasch, and sixteen-year-old Tessa Beaumont, who made her mark. The most effective and original contribution to choreography was made with Béjart's brilliant little version of "The Taming of the Shrew", to music by Domenico Scarlatti.

## Chautauqua Begins Eight-Week Season Of Concerts, Recitals and Opera

THE 81st Annual Assembly of the Chautauqua Institution opened with a pre-season choral program on July 3, when a concert was given by a Congress of Choirs, with Lee Hess Barnes as director. The program was called "Songs America Loves to Sing", and Julius Huehn, who heads the vocal department at Chautauqua, was the narrator.

The eight-week program of educational and musical events includes a series of 24 concerts by the Chautauqua Symphony, directed by Walter Hendl, conductor of the Dallas Symphony. The first of these, in the Amphitheater on July 17, drew an audience of some 9,000 and included Beethoven's "Consecration of the House" Overture, Arthur Foote's Suite in E major for string orchestra, and the Brahms Fourth Symphony. These concerts take place each Tuesday, Wednesday and Saturday evening, through Aug. 24, Wednesdays being reserved for Pops programs.

Soloists with the Symphony during the early part of the series include William Masselos, Walter Hautzig, Van Cliburn, Constance Keene, James Friskin, Barbara Steinbach, and Muriel Kilby, pianists; Mischa Mischakoff, Norman Carol, Maurice Wilk, and Aaron Rosand, violinists; Laszlo Varga, cellist; the Chautauqua Symphony Choir, directed by Cecil Stewart; and a number of vocalists in the Chautauqua Opera Association.

Eight Saturday afternoon broadcasts by the Chautauqua Symphony, under Mr. Hendl, are being carried by the American Broadcasting Company's network, through Station WJTN, Jamestown, N. Y. On Aug. 14, the Mendelssohn Choir, of Pittsburgh, Penna., will be heard in Dello

Joio's "Song of Affirmation". Each broadcast is including an American work. Others being heard are Foote's Suite in E major, July 24; Walter Piston's Sinfonietta, July 31; Samuel Barber's "First Essay for Orchestra", Aug. 7; William Schuman's "Under-tow", Aug. 21; Ernest Bloch's "Schelomo" and Howard Hanson's "Romantic" Symphony, Aug. 26; MacDowell's Second Piano Concerto, Sept. 4; and Peter Menin's Symphony No. 3, Sept. 11.

The Chautauqua Opera season has thus far included performances of "The Mikado", "Aida", "The Magic Flute", and "Tosca". Rossini's comic opera "La Cenerentola" is among the works scheduled for the latter half of the series.

Recitals have been given by Roberta Peters, soprano; Ann Ayars, soprano, and Frances Bible, mezzo-soprano; Pat Bybell, soprano; and Hugh Thompson, baritone; Marjorie Gordon, soprano, and Nathan Gordon, violinist; George Volkel, organist; and the Columbus Boychoir, conducted by Herbert Huffman, during the opening weeks of the season, and others are to follow.

A memorial recital for Ralph Hubbard Norton, who gave many benefactions to Chautauqua and who died last December, was played by the Mischakoff String Quartet on July 26. This was one of the regular Monday afternoon Elizabeth Calhoun Norton Chamber Music Concerts, held in Norton Memorial Hall. The edifice was built and endowed by the mother of the deceased industrialist, and he later added improvements that made the hall suitable for performances of six operas and several dramatic productions each season.



**Pan-American**  
Leaving for Puerto Rico: From the top, Dolores Wilson, Frank Valentino, Nadine Conner, Robert Weede, Norman Scott, Jean Madeira, Charles Kullman, Thelma Votipka, Thomas Hayward, Tomiko Kanazawa; at right, Paul Franko, Rosalind Nadell, Lois Hunt, Eugene Conley

## AIRLIFT OPERA

**American artists fly  
to Puerto Rico**



After "Rigoletto": Emerson Buckley, conductor; Robert Weede, Rigoletto; Jean Madeira, Maddalena; Albert Gins, general manager; Jan Pearce, the Duke; and Dolores Wilson, Gilda

**P**UERTO RICO'S first opera festival held at the University of Puerto Rico from June 11 to 19, enlisted the services of more than a hundred American artists, including singers, conductors, stage directors, and instrumentalists. All were flown in to San Juan on chartered planes, while scenery, costumes, and special props came by sea. The entire venture was under the general supervision of Albert B. Gins, former executive secretary of the American Guild of Musical Artists.

The initial offering, "La Traviata", was conducted by Emerson Buckley, who served as musical director of the festival. The leading roles were taken by Nadine Conner as Violetta, Eugene Conley as Alfredo, and Robert Weede as the elder Germont, with Thelma Votipka, Emile Renan, Paul Franko, Howard Hoskins, Lloyd Harris, and Rosalind Nadell in supporting roles. The production was staged by Desire Defrere.

On the following evening, Saturday, the 12th, Dolores Wilson, Brian Sullivan, Frank Valentino, and Norman Scott made their first festival appear-

ances in "Lucia di Lammermoor". Wilfrid Pelletier conducted, and Anthony Stivanello handled the staging.

The week of June 14 was ushered in with performances of two Puccini operas, "Madama Butterfly" and "La Bohème". In the former, Tomiko Kanazawa was the Cio-Cio San and Thomas Hayward the Pinkerton, with John Brownlee as Sharpless. (Mr. Brownlee was also production manager of the festival.) "La Bohème" brought Miss Conner and Mr. Conley together again as Mimi and Rodolfo, and the role of Musetta was sung by Lois Hunt. The conductor for "Bohème" was Joseph Rosenstock.

The rest of the week was taken up with a "Carmen", a "Rigoletto", a "Tosca", and the "Fledermaus" that concluded the nine-day festival. Artists appearing for the first time in these performances were Jean Madeira as Carmen and Charles Kullman as Don José; Jan Pearce as the Duke in "Rigoletto"; Herva Nelli as Tosca; and Maria D'Attili, Puerto Rican soprano, as Rosalinda in "Fledermaus". The festival chorus comprised thirty singers from the Uni-



"La Traviata" with Nadine Conner and Eugene Conley

versity of Puerto Rico and sixteen from the Metropolitan Opera chorus, the combined groups under the direc-

tion of Augusto Rodriguez. Forty-five Metropolitan orchestra members made up the accompanying ensemble.

## New Scores and Instruments Shown At 22nd Convention of Organists

**T**HE American Guild of Organists convened in St. Paul and Minneapolis from July 11 through 16 for their 22nd national gathering. The major event of the week was not an organ recital but a choral and orchestral presentation, in which Alfred Greenfield directed the Twin Cities' Chorus and fifty members of the Minneapolis Symphony in a superb performance of Handel's "Messiah" on July 13, using the Coopersmith edition complete.

The non-airconditioned St. Paul Auditorium was filled to capacity in 93-degree heat, and an overflow crowd listened in an adjoining auditorium by means of amplification. The chorus, which had not existed before as a unit, rehearsed for a period of six weeks with Mr. Greenfield, who was returning to his home city for the first time in a professional capacity. The beautiful unforced tone and excellent diction that he achieved, the generally faster tempos he chose, the musically and stylistically matched soloists, the fine orchestra, and persuasive sincerity of spirit of all con-

cerned added up to the most stirring and eloquent "Messiah" this reviewer has ever heard. Soloists were Ethel Wagner Delong, soprano of luminous voice; Adylene Johnson, contralto; Blake Stern, tenor; and Bruce Foote, baritone. Ralph Harris was at the harpsichord and Jack Fisher at the Rieger organ.

The choral programs in general were the memorable features of the week. This is not to infer that the organ recitalists were not capable. They were simply outshone in the response and excitement they aroused in the collective audiences.

The Monastic Schola of St. John's Abbey, Collegeville, Minn., gave a compelling demonstration of Gregorian Chant under the direction of the Rev. Dominic J. Keller, at the Cathedral of St. Paul on the afternoon of July 13.

Robert Holliday conducted the Hamline University Alumni Choir in a sensitively phrased and paced performance of Schütz's "St. Matthew Passion" on July 15. The diction of both chorus and soloists was excellent. The perfection of pitch in this challenging a cappella work was the

more remarkable since the indoor temperature exceeded that of the evening of the "Messiah".

The Guild Service on July 12 in Central Lutheran Church, Minneapolis, featured Healy Willan's "Apostrophe to the Heavenly Host", sung by the church choir under the direction of Pastor Johan Thorson. This service was pervaded by a fitting reverence and dignity not always afforded similar events at past Guild conventions.

The Youth Choirs of the House of Hope Presbyterian Church, St. Paul, directed by Eugene Nordgren, gave a demonstration of the part they play in their church's music. Here the quality of the younger choirs was far better than the adult choir, which joined them in several of the listed anthems. Mr. Nordgren was assisted in direction of the various groups by Charlotte Robertson Straka.

Marilyn Mason of the University of Michigan brought the most distinguished playing of the week in her recital at St. Mark's Cathedral, Minneapolis, on July 12. Her performance was marked by rhythmic vitality, buoyancy, a keen sense of registration, and a feeling for line. Her program, one of the most varied, included works by Bach, Normand Lockwood, Searle Wright, Seth Bingham, Jehan Alain, Jean Langlais, Maurice Durufle, and Messiaen.

Her playing made some of the music seem better than it actually is. This was true in Alain's Trois Dances and especially so in the world pre-

miere of Bingham's Concerto for Organ and Brass, dedicated to Miss Mason and conducted by the composer. The first movement, Moderately Fast, is in a conservative idiom with the two mediums against each other rather than speaking in a cohesive manner. The second movement, designated Slow, is a poignant, lush, elegiac tribute subtitled "Homage to Franck"; it would be effective in its way if separated from the outer two sections of the concerto. The last movement, Lively and Lifting, begins with a noble chorale but falls in the continued development.

More arresting were the fresh, interesting rhythmic patterns and counterpoint in Wright's brief Two Hymn Preludes, "Greensleeves" and "Brother James' Air".

However, another work by Bingham, which closed the convention's last concert on July 16, was a flashing success. His concerto for Organ and Orchestra, Op. 46, was played brilliantly by William Teague, organist from Shreveport, La., with chamber orchestra under the highly capable direction of Gerard Samuel. The vigorous thematic material has an American folksy flavor. If the lack of economy in material sometimes suggests an improvisatory effect, the over-all pulsating verve gives impact. It roused the audience, which had been admonished not to applaud in Salem Lutheran Church, into forgetting its good manners.

Mr. Teague graced the Handel F (Continued on page 31)





## Tune Booms

With musical expression finding new outlets by means of various electronic devices, tape recorders, and feats of concrete engineering, it is refreshing to learn that a simple by-product of the industrial age, the oil drum, is no longer mute. My source is *The Lamp*, a publication of the Standard Oil Company of New Jersey, which describes at some length the use of the "prepared" oil drum among the natives of the West Indies.

The instrument is trimmed with a hacksaw and, after careful tuning with a sledgehammer, is reported to produce a fragile, bell-like tone. Orchestras of these drums are called "steel percussion bands", and we are told there are hundreds of them on the islands, some aspiring to symphonic heights with as many as thirty pieces in their repertory. Others, like the Aruba All-Star Boys, a twelve-piece band organized by employees in the refinery of the Lago Oil & Transport Company, make the rounds of dances and carnivals. And as anyone there will tell you, "They all now is crazy for the steel bahnd! Oh my, yes!"

It is notable that every oil drum, or "pan", is designated to fill a particular role in the steel band in which it is to be played. There are the Ping Pongs, which are used to carry the melody; the Tune Booms, to fill in the harmony; and the Bass Booms, which serve as rhythm instruments. Their manufacture requires a musician's ear and the hand of a foundryman.

To take one example, the Ping Pong is made by cutting a barrel about four inches from the bottom, which will be the face of the drum. The pan is then heated over a flame, and the face is pounded to form a smooth, concave surface about two inches deep at the center. It is then marked off into 32 sections with white paint, making a sort of petal-like pattern of loops around the edge, to indicate separate notes.

To establish pitch, the instrument maker uses a hammer and an awl to cut a shallow groove along the painted lines, which prevents blending and gives each note its own value. Every note, of course, must be made to harmonize with the others (this is accomplished by tapping the under-

side of the drum), and each pan must in turn harmonize with the rest of the pans in a band.

According to the article I read, the story begins on John John Hill in Port of Spain, Trinidad, shortly after World War II. "A young man was drumming on a cracker tin when its face was struck by a large rock. Attempting to smooth out the face, he began to tap it with a hammer. The tone had become mellower. He tapped it in another place. A different note. Soon he found that the smashed cracker tin had five notes. He could play 'Mary Had a Little Lamb'. It sounded so good he went parading through the streets beating his drum. Everyone in the neighborhood promptly went foraging in the junkyards for cracker tins. Some came back with oil barrels, and it was soon found that, due to the quality of the steel, they had a superior tone." Today, a carnival without a steel band is a "pan bust"—a dud.

## International Notes

Word comes from Madras, India, that a young American Fulbright scholar, Harold Stone, a student of musicology from Syracuse and Princeton universities, who has been studying there for the past two years, gave a recital in which he sang several Indian ragas, the traditional music of that country. After the performance, Madras critics were reported to have said that Mr. Powers, a baritone, was the only American they had encountered capable of singing this intricate native music in a truly professional manner.

Another instance of a furthering of international good will was a recent visit by a bevy of United Nations employees to the Berkshire Festival. It was the fifth such excursion in as many years. Besides getting a taste of our musical culture, the UN personnel, representing some 23 nationalities, were also given an opportunity to acquaint themselves with home life in and around Lenox, Mass., since hosts and hostesses in the area volunteered the use of their

guest rooms. Participants paid only for a round-trip ticket from New York and the price of two meals.

## Masked Mask

There is a story behind the death mask of Puccini placed on exhibit last Spring on the grand tier floor of the Metropolitan Opera next season. The mask was given to Lucrezia Bori for the Metropolitan Opera Guild by Maria Giandomenici, and Miss Bori asked Dolores Wilson, coming to join the company, if she could bring it from Venice when she returned from her European tour. Forewarned that Italian customs officials might prevent her leaving the country with a national treasure, the coloratura soprano devised a scheme she thought might save her from any difficulties. She bought two ten-pound fruit cakes and put the mask in one of the boxes, figuring she could declare the box that contained the cake and the second would be accepted as more of the same. But when the time came to check through customs, she was asked about the second box after all. Without wishing to carry the deception too far, she said it contained a death mask. The customs official waved her on, saying, "Oh, you crazy Americans."

## Summer Doldrums

The following are sundry items that have come to my attention during these relatively quiet summer months. But first, I would like to remind your Los Angeles correspondent not to miss the Hollywood Bowl concert of Sept. 2. Pierre Monteux, who only two nights prior to that date will take his stand on the Bowl's podium, is listed in the prospectus I received as a solo artist. "Pierre Monteux, soprano," it says. He will apparently be joined on this occasion by another soprano, Lily Pons.

Something happened at the beginning of the Lewisohn Stadium season that led the New York

*Times* to sound an alarm: "Another vicious blow has been struck against the cause of music in America." And an alarming situation it was. On the morning of June 23, three unidentified thieves drove into the Stadium, loaded their truck with five tables designated for the sole use of New York's music critics, and drove away. The tables had been especially built by the Department of Parks at a cost to the city of five dollars each, a magnificent gesture in itself. But no one could explain why, of the many tables spread across the Stadium field, just those five were selected. John Kelly, who has been working at the Stadium for 25 years, could only explain, "I seen three men loading the truck. I thought they were from Public Works. They drove away. That's all I seen." At any rate, in a display of real municipal co-operation, the Parks Department lent the Stadium five substitute tables. Gentlemen, be seated!

Another New York newspaper, the *Herald Tribune*, recently carried an announcement that Jascha Rushkin, a violinist with the NBC Symphony, was willing to exchange a 120-year-old Pressenda violin, valued at \$2,700, for a year-old automobile. The make of automobile did not matter, he said, just so long as it approached the value of his instrument. I guess this is likely to happen when an orchestra disbands.

Alfredo Salmaghi, director of the summer opera company bearing his name, issued something of an ultimatum last month following a performance of "Carmen", at the Triborough Stadium on Randall's Island, at which an audience of only 1,200 turned up. He warned that if the crowd were not satisfactory when a second production is given, "Aida" on Aug. 14, he intends to retire from opera and open a restaurant with himself and his wife, Elvira, as cooks.

A pamphlet entitled "The A-B-C's of Symphonies" states that "it's more fun to know more about music", and gives fairly simple definitions and illustrations of the instruments of the orchestra and where they are usually placed. The piano is shown, though, with the lid attached to the right side and propped up by a stick on the left... probably in a spirit of fun.

Alicia Markova, noted British ballerina, was not permitted to dance on the stage of the Liverpool Philharmonic Hall recently because the management feared that it might damage machinery beneath the stage which is used to raise a motion picture screen from the basement. Miss Markova weighs 98 pounds.

This was the second great insult of her life, said the ballerina. The first occurred after her three-year-old niece returned from a visit to the circus. She was full of excitement about the elephants, said Miss Markova. They were dressed in ballet skirts, Susie said, and "they danced just like Auntie Alicia".



DUET



# Stadium Concerts Season Closes With Total Attendance of 223,500

THE final week of concerts at Lewisohn Stadium opened on July 26 with an all-American program conducted by Virgil Thomson, making his first appearance in this series. Notable items were his own "Louisiana Story" Suite, an eloquently moving work drawn from the music he wrote for the film of the same name, and a 45 minute condensation of his opera "Four Saints in Three Acts".

"Four Saints" occupied the second half of the program and, for once, one was grateful for the Stadium's loudspeaker system, which usually receives faint praise from those who are seated within ear-shot of the orchestra. In this instance, however, it permitted almost every precious syllable of Gertrude Stein's text to emerge clearly, and for listeners who prize this work as one of the outstanding musico-literary collaborations produced in recent decades, this was a blessing indeed. It can be argued that on the concert platform "Four Saints", even in shortened form, is repetitious and lacking in continuity sufficient to sustain interest. But we have all had time, now, to acquaint ourselves with Miss Stein's bubbling prose and to understand, at least, what she was driving at in this group portrait of Spanish saints. Combined with Mr. Thomson's witty, sing-song score it proved as entertaining under the stars as in the theater. The soloists handled their assignments with obvious relish. Leontyne Price and Betty Allen sang the two St. Therasas; William Warfield, St. Ignatius; Rawn Spearman, St. Chavez; and Inez Matthews and Elwood Smith, the Commerce and Comere. They were assisted by a chorus trained by Leonard De Paur.

The concert opened with Samuel Barber's Overture to "The School for Scandal", a work that deserves a more prominent place in symphony programs, and Aaron Copland's thrice-familiar, but always welcome, "Appalachian Spring".

—C. B.

## "Fledermaus" in Concert

Last month's programs at the Stadium opened a day late, on July 2, with a concert performance of Johann Strauss's "Fledermaus", postponed on account of rain from the previous night. The English version created for the Metropolitan Opera was used, although Garson Kanin's dialogue was almost entirely omitted and narration by the lyricist, Howard Dietz, substituted.

The capable soloists were Regina Resnik as Rosalinda; Lois Hunt as Adele; Sandra Warfield as Orlofsky; Charles Kullman as Alfred and Eisenstein; and Hugh Thompson as Falke, Frank, Blind, and narrator. Tibor Kozma conducted the light opera, as he has many times at the Metropolitan.

Everything went well and singers and conductor alike fell into the gay mood of the evening. Of particular charm were Miss Resnik's full-voiced, relaxed singing and Miss Hunt's saucy characterization of Adele.

—A. B.

Lily Pons was the feted soloist on Saturday night, July 3, in a program conducted by her husband, Andre Kostelanetz. Miss Pons sang "Caro nome" from "Rigoletto", the "Bell Song" from "Lakmé", Benedict's "La Capinera", Bachelet's "Chère Nuit", and Frank La Forge's arrangement of excerpts from Strauss's "Fledermaus".

So marked was the audience's approval for the soprano that she was compelled to add three encores. Mr. Kostelanetz conducted Reznicek's "Donna Diana" Overture, Tchaikovsky's "Nutcracker" Suite, Ravel's second suite from "Daphnis and Chloe", and the New York premiere of the "Marine Boys' March", by Kathryn Godfrey, mother of Arthur Godfrey, radio and TV comedian.

Jose Greco and his troupe of dancers appeared before an audience estimated at 14,000 on July 5, opening the third week. The Stadium Orchestra was under Alfredo Antonini's direction, and the program offered many of the numbers presented by Mr. Greco and his co-artists in their New York engagement last winter.

In the July 6 concert there were two pieces new to Stadium audiences—Clementi's Symphony in C and Cowell's Hymn and Fuguing Tune No. 3.

At a rehearsal for a Stadium concert, Alfredo Antonini (on podium, left) consults with Herva Nelli, soprano, one of the soloists for "Italian Night", and Michael Rosenker, concertmaster



Dr. I. W. Schmidt, F.P.S.A.

Rimsky-Korsakoff's "Scheherazade" and C. P. E. Bach's Concerto for Orchestra in D rounded out the program. Alfredo Antonini conducted with the assurance of a veteran. The Clementi symphony is in standard form, well-made, listenable, and unexceptionable. The Cowell work, too, is a conventional composition, it may surprise those who remember Mr. Cowell only as one of the "bad boys" of the 1920's.

—A. B.

On July 9, Mischa Elman made his annual solo appearance, with Sir Adrian Boult on the podium. Mr. Elman played the Mendelssohn Violin Concerto and after a warm ovation performed encores by Achorn, Espejo, Miller, and Kreisler, with Joseph Seiger at the piano. Sir Adrian conducted Weber's Overture to "Der Freischütz" and Vaughan Williams' "London Symphony".

A program of excerpts from stage works by Jerome Kern and Oscar Hammerstein 2nd drew some 13,000 listeners on July 10. Frederick Dvornich conducted the Stadium Symphony in numbers from "Roberta", "The Girl from Utah", "Music in the Air", "Swing Time", and "Very Warm for May" and, in the second half, an extended résumé of "Show Boat" music. The soloists were Virginia Haskins, Helena Bliss, William Tabbert, and William Warfield, the last-named winning particular acclaim for his singing of "Ol' Man River".

Under the baton of Thomas Scherman, the concert opening the fourth week, on July 12, brought the first New York performance of Morton Gould's "Tap Dance Concerto", premiered by the Rochester Symphony in 1952. Danny Daniels, the original soloist, again appeared in this work. The movements are Toccata, Pantomime, Minuet, and Rondo, in each of which the dancer's feet tapped a rhythmic solo, including an extended cadenza in the Toccata. Mr. Daniels and Carmen Gutierrez appeared in Mr. Daniels' choreographic version of Stravinsky's Suites Nos. 1 and 2 for Chamber Orchestra. The orchestra, under Mr. Scherman was heard in Bach's Suite No. 4, in D major, and the Suite from Richard Strauss's "Der Rosenkavalier".

A Tchaikovsky program, again under Mr. Scherman's baton, on July 13 presented Mary Henderson, soprano, as soloist in Tatiana's Letter Scene from "Eugene Onegin". Miss Henderson was also heard in two encores, "None But the Lonely Heart" by Tchaikovsky, and "Return", a song composed by Dorothy Adair Cacciola, a member of the Stadium Concert Committee, and orchestrated by her husband, Joseph Cacciola. The orchestra also gave the Theme and Variations from the Orchestral Suite in G major and the Symphony No. 2.

was heard in the Brahms Violin Concerto, the conductor stopping the orchestra briefly in the second movement to let a plane pass overhead. Opening the program with Beethoven's "Leonore Overture" No. 3, Mr. Montoux also led the same master's Eighth Symphony.

"Italian Night", an annual operatic program, took place on July 17, with Mr. Antonini again conducting. The soloists included Herva Nelli, soprano, and Jan Peerce, tenor, both heard last year in the same event; Graciela Rivera, soprano, and Walter Cassel, baritone. Miss Nelli delivered "Un bel di" from "Madama Butterfly" and "O patria mia" from "Aida". Mr. Peerce sang arias from "Un Ballo in Maschera" and "Manon Lescaut" and with Miss Nelli was heard in duets from "Madama Butterfly", Catalani's "Loreley", and "Manon Lescaut". Mr. Cassel performed "Eri tu" from "Un Ballo in Maschera" and "Nemico della patria" from "Andrea Chenier". Miss Rivera sang coloratura arias from Donizetti's "Linda da Chamounix" and Bellini's "La Sonnambula". The four artists joined in the Quartet from "Rigoletto".

## Two Gershwin Nights

A "Gershwin Night", under Alexander Smallens' baton, on July 19 launched the fifth week. Usually the most popular item of the season, this drew an audience of some 11,000 despite threatening weather. The throng refused to depart when a few drops of rain fell. The soloists were Earl Wild, pianist, heard in the Concerto in F and the "Rhapsody in Blue", and William Warfield, baritone, and his wife, Leontyne Price, soprano, singing several solo and duet excerpts from "Porgy and Bess". The orchestra also gave the "Cuban Overture", "Strike up the Band", and "An American in Paris". Since some members of the audience had left because of the weather, the soloists agreed to appear without fee on the following evening. The same concert was repeated to an audience of 7,500.

Two soloists were heard on the evening of July 21, with Mr. Smallens conducting. Ania Dorfmann, pianist, whose appearance had previously been twice postponed because of rain and program changes was soloist in the Grieg Concerto. Jeanne Mitchell, violinist, performed Lalo's "Symphonie Espagnole". The two artists both added encores. Mr. Smallens conducted Richard Strauss's "Don Juan" and Copland's suite "Appalachian Spring".

The duo-pianists Arthur Gold and Robert Fisdale offered Poulenc's Concerto in D minor for two pianos and Mozart's Two Piano Concerto in E flat, K. 365, on the evening of July 22. Mr. Smallens conducted the orchestra, which contributed Haydn's Symphony No. 93, the "Dance of the Seven Veils" from Richard Strauss's "Salome", and "A Walk to the Paradise Garden" from Delius's opera "A Village Romeo and Juliet".

"A Night in Vienna", the thirteenth of these annual programs, was the offering on July 24. Julius Rudel was the conductor, and Jarmila Novotna, soprano, and Charles Kullman, tenor, were the vocalists. The music was from operettas and other works by von Suppé, Millöcker, Sycynski, Kreisler, Johann and Eduard Strauss, Franz Lehar, and Karl Komzak.

## Brahms Program

Music by Brahms opened the final week of the series on July 27, with Thomas Scherman conducting. The Double Concerto was played by Michael Rosenker, violinist, and Carl Stern, cellist, both members of the Philharmonic-Symphony who serve as concertmaster and principal cellist of the Stadium Symphony. The orchestral contributions were the Serenade No. 1, in D major, and the Variations (Continued on page 26)

# PERSONALITIES

## in the news



Jascha Heifetz swings the wooden striker of a 1,200-year-old bell at the Buddhist temple of Todaiji in Nara, during his recent tour of Japan. Interested Japanese look on



Rehman

Providing a new fillip in Pops concerts for summer patrons, Anna Russell shoots Frank Black and takes over his conducting job at a guest performance with the Cleveland Orchestra on July 17. The comedienne proved the biggest box-office attraction in the series' history



Loechi

Backstage at the Teatro Comunale, Florence, David Poleri, American tenor, who sang the role of Andrew in Tchaikovsky's opera "Mazeppa" under the baton of Artur Rodzinski, is congratulated by his wife after the performance

An invitation has again been extended to **Lonny Epstein**, pianist, by the Internationale Stiftung Mozarteum to play a recital on Mozart's own piano in Salzburg on Aug. 12. Miss Epstein will give an all-Mozart recital at the Kaufmann Auditorium in New York on Jan. 27, 1955, anniversary of the composer's birth, when she will use a reproduction of the Mozart piano.

**Paul Strauss**, who was the only American conductor to participate in Vienna's International Music Festival in June, will return to the Continent this fall for engagements in Switzerland and Italy. He has also been re-engaged in Vienna for a broadcast concert with the Vienna Symphony in December.

**Richard Ellsasser** was recently heard as guest preacher at the North Hollywood Village Methodist Church, and was re-engaged for three additional Sundays during July and August. Mr. Ellsasser originally studied for the ministry at Boston University and the University of Southern California.

**Michael Rhodes** has completed his first year in Europe with the Basel Opera House and has received a two-year contract through Inter-Allied Artists, Corp., with the Berlin Municipal Opera Company.

**Graciela Rivera** participated recently in a program honoring Felisa Rincon de Gautier, Woman of the Americas for 1954, from her native Puerto Rico.

**Joseph Szigeti** will make five broadcast appearances in October with the Radio Eireann Symphony in Dublin, Belfast, and other Irish cities. After his present tour of Latin America and his forthcoming European trip, he returns to New York to make his first appearances of the season with the Philharmonic-Symphony under Bruno Walter in Christmas week.

**Richard Tucker**, who is in Milan this month recording "La Forza del Destino" for Angel Records, singing the role of Don Alvaro, will return in the spring to sing the same role in his formal debut at La Scala. In the intervening months he will make regular appearances at the Metropolitan Opera.

**David W. Rubin** is currently traveling in Europe, with a return to New York scheduled for Aug. 30. His itinerary while abroad will take him from Paris to Lucerne, Munich, Bayreuth, London, and Edinburgh.

**Leopold Godowsky's** daughter, **Sandra Gershwin Godowsky**, was married to **Ensign Charles Franklin Faddis** at the Godowsky home in Westport, Conn., last month.

**Margot Fonteyn** has been elected president of the Royal Academy of Dancing, succeeding **Dame Adeline Genée**, who has been president since the academy was founded in 1920.

**Virginia MacWatters** fulfilled a double assignment on short notice at Central City last month, singing *Zerbinetta* in an afternoon performance of Strauss's "Ariadne auf Naxos" and *Marguerite* in Gounod's "Faust" the same evening.

**Jerome Hines**, whose summer schedule includes appearances at the Teatro Colon in Buenos Aires, will be the first American to sing the title role of Boito's "Mefistofele" there.

**Reginald Stewart**, director of the Peabody Conservatory of Music, will conduct the State Symphony of Athens, Greece, this month. The concerts are given in the outdoor Odeon of Herodes Atticus on the slope of the Acropolis.

After opening her first South African tour in June, **Jennie Tourel** extended her originally scheduled five-week stay to seven weeks.

The **Little Singers of Paris** observed the tenth anniversary of the D-Day landings in Normandy in a special commemorative concert there on June 6.

**Nora Kaye**, who recently rejoined the Ballet Theater after several seasons with the New York City Ballet, will fly to Japan for a month of guest appearances with the Komaki Ballet of Tokyo. **Antony Tudor** will also visit Japan to stage a new ballet, "Le Cafe de Bar de Can-Can", to music of Offenbach, in which Miss Kaye will be featured.

**George Barati**, conductor of the Honolulu Symphony, has received the first honorary degree of Doctor of Music ever awarded by the University of Hawaii.

**Peter Trump** and his wife, **Marie Traficante**, left last month for Europe to fulfill engagements with opera companies in Germany. The young baritone will sing leading roles at the state theaters in Frankfurt and Bremerhaven, and Mrs. Trump, a Metropolitan Auditions of the Air winner, will appear in soprano roles with the Städtische Bühnen Oper in Gelsenkirchen.

**Nora Kovach** and **Istvan Rabovsky**, Hungarian dancers who escaped from behind the Iron Curtain last summer and made their American debuts with the Roland Petit company during its New York stand this spring, have joined London's Festival Ballet. They will return to the United States with that company next season.

AFTER conducting four performances of Puccini's "The Girl of the Golden West" at the Maggio Musicale in Florence, **Dimitri Mitropoulos** scheduled, by special request, two concerts with the Festival Orchestra of the Teatro Comunale, the second of which he presented to the public free of charge. While in Florence he was also the guest of honor at a dinner given by the Brotherhood of the Twelve Disciples, which presented him with their Premio per Musica 1954 award, a statuette of St. Luke. On July 21 and 23, Mr. Mitropoulos opened the first concert season of the Isola San Giorgio in Venice. He will conduct at Salzburg on Aug. 21 and 22, and later in Munich and Cologne.

**Mattiwilda Dobbs** was decorated by King Gustav XI of Sweden with the Order of the Star of the North after she appeared in a recent gala performance of "Le Coq d'Or" at London's Royal Opera House at Covent Garden. The performance was given in honor of the visiting monarch.

A daughter has been born to Mr. and Mrs. Michel Coty, of New York. Mrs. Coty is the daughter of **Charles Kullman**.

**Gonzalo Soriano**, who completed his first United States tour this spring, is currently in Europe where, in addition to concerts in his native Spain, he is fulfilling engagements at the Strasbourg Festival and elsewhere in France and England. He returns to this country for his second nationwide tour this winter.

**Wanda Landowska** celebrated her 75th birthday last month by preparing a new recording of thirty Bach pieces for RCA Victor.

**Alicia Alonso** has returned to her native Cuba to join the Ballet Alicia Alonso for a summer tour of South America.



Irra Petina, contralto, in the garden of her home with her son, Frank, after a busy summer and before beginning her fall engagements



# MUSICAL AMERICA

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## Creative Dance Is Where You Find It

THERE have been several gloomy pro-  
nouncements about the state of the cre-  
ative dance in recent months, which  
have made a particular point of the scarcity  
of recitals on Broadway and of the paucity  
of new works. But the truth of the matter  
is that the dance is not nearly in such a des-  
perate state as the unthinking reader might  
assume from these complaints.

The principal problems facing young  
dancers and choreographers today are eco-  
nomic, and the crisis of the moment has  
been caused not by a lack of fresh ideas, of  
performing talent, and willingness to sac-  
rifice, but by the brutal fact that it is no  
longer possible for young artists to face  
the costs of the commercial theater in the  
Broadway area. It is much more trouble-  
some and expensive to give a recital today  
than it was 25 years ago. Consequently, the  
dance-lover and the dance critic must travel  
to find out what is happening among the  
new spirits.

The unestablished and new young dan-  
cers, as well as some of their better known  
colleagues, have turned to the 92nd Street  
YM and YWHA, to the Brooklyn Academy  
of Music, to the Needle Trades High School  
and other off-Broadway auditoriums to give  
their concerts. The Juilliard School of Mu-  
sic has also become a haven of dance. The  
American Dance Festival at Connecticut  
College in New London as well as the  
Jacob's Pillow and other Summer series  
have provided dancers with a vitally needed  
opportunity to create and try out new works  
as well as to keep active.

It is true that the leading ballet com-  
panies have not given us as many exciting  
new works in recent seasons as they were  
giving us ten years ago, but they have not  
had as much money to spend. In ballet, as  
well as in modern dance, it seems fair to  
state that the problem is primarily economic  
rather than esthetic. The off-Broadway con-  
certs and workshop performances have re-  
vealed no lack of promising talent. Both in  
the fields of modern dance and ballet young  
artists have shown their mettle. But it takes  
time, encouragement, and money to nurse a  
promising talent into an established public  
success. If a dancer and choreographer like  
Pearl Lang or Robert Joffrey or Louis John-  
son or Natanya Neuman can assemble a  
company, keep it together long enough to  
rehearse a work and put it on at the YMHA  
or the Needle Trades High School, they  
have already accomplished a herculean task  
at great personal expense.

It is the duty of the public and the press  
to encourage such promising young artists,  
to seek out their work and give it the same  
attention that a slick commercial production  
on Broadway would receive automatically.  
Otherwise, we shall have only ourselves to  
thank for trite, superficial theater, instead  
of serious art, the kind that always has a  
struggle.

## Building Musical Audiences

THE musical organizations that are  
sprouting in many places seem definitely  
to have the edge over those that are giv-  
ing up the ghost in these summer days. How-  
ever difficult the going in a fiscal sense,  
there are groups of musicians and commit-  
tees that will not accept an adverse verdict

from patrons with a gloomy sense of the  
practicability of such enterprises.

Not long ago the members of the NBC  
Symphony declared their intention of not  
submitting to the ukase that was to put an  
end to that organization, but instead set  
about raising capital and securing patrons  
for a possible series under other auspices.

Now the Summer Pop Concerts, Inc.,  
which have been a popular feature in New  
Orleans for more than a decade, more re-  
cently in Beauregard Square, have secured  
a new lease of life, largely through the play-  
ers' determination. The concerts were dis-  
continued at the end of last season. But  
owing to the persistent efforts of several  
musicians, members of Local 174, AFM,  
who have made that city their home, the  
Crescent City Concert Association has been  
formed. The officers appointed were Sey-  
mour Sokoloff, president; Lawrence Brullo,  
Milton Bush and Harold Blum, first, sec-  
ond, and third vice-presidents, respectively;  
George Hansen, secretary; and Russell Bo-  
browski, treasurer. All the fifty players  
agreed to play without a salary guarantee,  
and to share any proceeds under a co-  
operative plan.

Determined not to let the series die, they  
began a campaign for support. The City  
encouraged their efforts by contributing five  
of the fifteen thousand dollars necessary for  
basic expenses. The assurances given by  
the players—particularly that only "beau-  
tiful, light music" would be performed—  
broke down some resistances that were en-  
countered in other quarters.

When, on July 16, the first of the eight  
weekly concerts was inaugurated in the air-  
cooled Auditorium, enthusiasm ran high.  
The large audience, according to MUSICAL  
AMERICA's correspondent, Harry Brunswick  
Loeb, "seemed to revel in the charming and  
well-conducted program. There are to be  
three conductors, all members of the or-

(Continued on opposite page)



## On The Front Cover

MILDRED  
MILLER

ALTHOUGH she began her music education as  
a pianist, Mildred Miller found out, by singing  
in her local church choir in Cleveland, that she  
really wanted to sing. After leaving high school,  
she enrolled at the Cleveland Institute and later  
went to the New England Conservatory in Boston,  
where she made a successful operatic debut as  
Cherubino in "The Marriage of Figaro". She  
soon won a grant for a year's study in Italy.  
Following several appearances there, she was  
engaged for a season at Stuttgart, Germany, where  
she met Rudolf Bing and was offered a contract  
at the Metropolitan. Before she returned to the  
United States, she had married Wesley Posvar,  
an Air Force pilot. Their first child, a son, now  
nearly four, was born abroad. Their second child,  
a daughter, was born on July 17 at West Point  
Hospital, Capt. Posvar being currently stationed  
at West Point. Miss Miller made her Metropolitan  
debut, again in the role of Cherubino, on Nov. 17,  
1951, and has since sung a variety of leading  
mezzo-soprano roles with the company, includ-  
ing Lola in "Cavalleria Rusticana", Orlovsky in  
"Fledermaus", Dorabella in "Così fan tutte", and  
Fyodor in "Boris Godunoff". Her assignments  
at the opera house, however, have been liberally  
spelled by radio, television, and concert engage-  
ments. (Photograph by Alexander Bender, New  
York, N. Y.)



## Letters to the Editor

### Delius Mass

TO THE EDITOR:

I note in the third column of your review of the new recording of Delius's "A Mass Of Life", on page 15 of the June *MUSICAL AMERICA*, the sentence: "So far as is known, the Mass was given only once in the United States by the Schola Cantorum in New York in 1938."

There has been at least one other performance of this work in this country. It was sung at the second concert of the 1946 Cincinnati May Festival, on May 8 of that year. The solo singers were Nadine Conner, Jean Watson, Edward Molitore, and Mack Harrell. The performance was under the direction of Eugene Goossens and, as I recall over the lapse of eight years, was a very beautiful and quite satisfactory one.

I might take this occasion to say that I enjoy *MUSICAL AMERICA* tremendously.

FRANK B. MICHAEL  
Dayton, Ohio

### Summer Pops

TO THE EDITOR:

As Executive Secretary for the Connecticut Symphony Orchestra, I was both interested and dismayed to read the article entitled "Outdoor Series Lure Music-Lovers" in the July issue of *MUSICAL AMERICA*.

Interested, of course, to know what other major orchestras are doing this summer, and dismayed because I could not find anything relevant to our "Pops" series which is currently in its seventh year.

Last year we had such stars as Risë Stevens, Robert Merrill, Meredith Willson, Isaac Stern, Victor Borge, Roberta Peters, Jonel Perlea, Jan Peerce, Leroy Anderson and Evan Whallon during our sixth "Pops" season. This year our roster contains such names as: Martha Wright, Dorothy Kirsten, Milton Katims, Lawrence Winters, Leonard Warren, Gustave Haenschen, Whittemore and Lowe, Robert Lawrence, Mimi Benzell, and, of course, our own Daniel Saidenberg.

STEWART S. BAKER  
Bridgeport, Conn.

Considering the line-up of soloists and conductors that Mr. Baker mentions, he has every right to feel that the Connecticut Symphony summer "Pops" should be mentioned in these pages. However, the amount of summer music-making in this land is expanding so much that not all of it can be reported. To those organizations and communities fortunate enough to have summer music series who seem to be by-passed by this magazine, we extend genuine regret at the omission and best wishes for continued success.—THE EDITORS.

### Vronsky and Babin

(Continued from page 10)

Darius Milhaud. They say they like Schubert and Stravinsky as well as any composers. (Try and find a trend there.)

"There are good arrangements and bad arrangements," said Mr. B. "We always try to carry over into the two-piano medium the quality of the original, not use the original as a pretext for pyrotechnics. Music should never be treated as a means to an end. Look at this passion for canned music piped into restaurants: that's not music. It's an aid to digestion. Our pet hate, Vitya's and mine, is the so-called 'popular arrangements' of the classics. We're sure they lead the listener not toward the original but away from it."

"But American audiences are amazingly open-minded and responsive," interposed Mrs. B., "and they're musically educated, too. We've found that New York will take far better programs than almost any place in Europe. Why, a Town Hall audience would feel insulted if you included a Strauss waltz arrangement on your program, but I can think of many audiences abroad that would be terribly disappointed if you didn't. Of course, as everybody is always saying, New York isn't America."

"And it isn't," agreed her husband. "It seems to us that listeners in the United States generally lack a certain repose. We often feel we must excite them, stress the 'grand line' in what we play for them, rather than simply let the composer speak for himself. Some of this is due, I'm sure, to the size of American concert halls. They're enormous, some of them. Often they're not con-



The striking new shell on the Charles River Esplanade and part of the absorbed audience of Bostonians who gathered nightly in the summer of 1934 to hear Arthur Fiedler conduct an orchestra composed of Boston Symphony musicians

## What They Read Twenty Years Ago

—1934—

### International Tension

The increased tension between Austria and Germany was in no way eased by the German government's refusal to allow its nationals to appear at the Salzburg Festival. Thus, Tristan had to be given without Hans Grah! in the title role. Thus, too, Richard Strauss has not appeared to conduct. . . . Geraldine Farrar walked to Salzburg—just from the point of the border, where the Austrian authorities refused to let her automobile and her German chauffeur pass.

### Another Festival!

. . . In a wooded stretch of the Sussex Downs, near Lewes (England). There, at Glyndebourne, John Christie dreams of establishing an artistic center that will not suffer by comparison with Bayreuth and Salzburg.

### Eminent Arrival

"The noise! I am astounded," Isidor Philipp, noted French piano master, now teaching in New York for the first time, observed of the city's diapason. He told a Debussy anecdote: "I remem-

ber that in 1915 he came to me with twelve études that he wished me to go over with him—for technical reasons. . . . He was in a terrible state of mind—the war! He said to me, 'Philipp, it is the sound of it.' . . . The last time I saw him he was ill. I told him that his name would be renowned. He picked up a book in my studio, and said: 'Debussy. A name in a book. Look at the other names here, embalmed. . . . Nothing is more dead than a book.' And I could say nothing."

### Revival at the Met

No revival at the Metropolitan Opera House could possibly create such a stir as the news of the revival of the house itself. Certain house-cleanings and refurbishings out front will make it clear that modernization is in the air.

### Twice Twenty Years Ago

"No more striking example of the devastating impact of war upon artistic culture could be found than the sudden termination of the performance of 'Parsifal' at Bayreuth after the first act, on Aug. 1, when the announcement of war was made, and singers, orchestra and audience left on the instant."

### Building Musical Audiences

(Continued from preceding page)

chestra, the first of whom, Rudolph Kruger, proved himself most capable. Norman Treigle [baritone of the New York City Opera], whom we proudly claim as our own, was given an ovation as soloist. He and Mr. Kruger, with the fifty first-class players, could not but appreciate the cordiality of their reception."

There are numerous other examples of the will that finds a way when a group of musicians is determined to create an audience for their talents. One might instance the concerts in Washington Square, New York, being given for the second year by a small orchestra under the direction of Alexander Schneider. They, too, have appealed to music patrons—and not in vain—for backing for these events. The AFM's Music Performance Trust Fund, as in so many other cases, has come forward with partial aid in the event that it is matched from private sources. Similar instances could be found in other cities.

While such a spirit of determination is present in our communities, the future of this nation, musically, seems well assured.

# FLORENCE

## Eleanor Steber makes festival bow in Puccini's "La Fanciulla del West"

By FRANK CHAPMAN

THE second half of the Maggio Musicale (which actually ends in June) started auspiciously with a recital by Artur Schnabel on May 30. The program itself was quite standard—a Bach-Busoni transcription, Beethoven's C major Sonata, Op. 53, three Debussy works, of which "La plus que lente" was the most exquisite, Villa-Lobos's "O prole do bebe", and a group of Chopin ending with the A flat "Polonaise". After this not inconsiderable stint, Mr. Schnabel played for another half hour.

There was only one grim aspect of an otherwise wonderful evening. During the intermission discussions on the relative merits of Walter Gieseking, who had played the preceding Sunday, and of Mr. Schnabel eventually grew so choleric that I anticipated at least two duels Monday morning.

On June 6 came the first performance in Italy of Tchaikovsky's "Mazeppa". This episodic opera first saw the light on the stages of St. Petersburg and Moscow in 1882. It is rather surprising that it has taken seventy-odd years for this creaky melodrama to work its way this far south, for despite an inept libretto there is a lot of fine theatrical music in it, as well as a number of very exciting orchestral pages. The story, which is based on Pushkin's poem "Poltava", is even more disconnected than the libretto of "Boris Godunov", which at least is held together by the two dominating forces of Boris himself and the chorus. If one wanted to be unkind one could call "Mazeppa" the poor man's "Boris", for in fact Pushkin used much of the left-over material from his Boris researches in the writing of "Poltava".

### An Involved Libretto

Maria, daughter of Kociubey, a high government official in the Ukraine, falls in love with her godfather, Mazeppa, who is top man in the country. Parental objections cause her to run away with her lover. Her father then denounces Mazeppa to the Czar as a plotter against the throne. The denunciation backfires, and Kociubey, after a torture scene, is beheaded. Maria goes mad, and the opera ends with her ever-faithful hometown sweetheart, Andrew, dying in her arms on the battlefield of Poltava. This takes four acts and six scenes, but the music is some compensation.

The overture, which is melodious and colorful, borrows more heavily from the conventional Russian musical idiom than is usual for Tchaikovsky, but it serves admirably to raise the curtain on a delightful water-side villa. In none of the six acts that Andrea Beloborodoff designed was there any concession to modernism. They were strictly Belasco and none the less good for all that.

In the first scene we meet all of the characters—Maria, sung by Magda Olivero, who did not realize her vocal potentialities until the final scene of the opera; her mother, Liubov, sung by Maryana Radev, an unfortunately uneven vocalist; and the three important males, Kociubey, Mazeppa, and Andrew, sung respectively by Boris

Christoff, Ettore Bastianini, and David Poleri.

For anyone who has heard Mr. Christoff's remarkable recording of "Boris", his fine performance as the tormented father would come as no surprise. His lyric bass has an almost tenor quality when he wants to use it, and his mezza-voice, which carries with fantastic penetration, is a joy to hear. The monologue in the second act was the vocal highlight of the show and caused a full-scale and deserved demonstration. Mr. Poleri was excellent, making of a colorless role a sympathetic and interesting character. His singing was of a high order throughout, but specially so in his big solo in the last act. This young tenor is very popular here—the public not only appreciates his excellent vocalism but is fully conscious of his ease and assurance as an actor.

Mr. Bastianini, whose voice seems to have fattened since last winter in New York, did a splendid job in the title role. The soprano, Magda Olivero, got off to a shaky start but handled the fiendishly difficult lullaby, which closes the opera, with facility and really succeeded in giving a convincing portrayal of one demented.

The chorus has much to do and did it extremely well. Not only did they sing with color and fine dynamics, but they moved well and easily under the expert stage direction of Tatiana Pavlova. This lady of Russian birth, but Italian adoption, finished a fine career as an actress and is now one of the ablest and most imaginative directors around.

The orchestra, under Jonel Perlea, again proved what a really exceptional band it is. The big and exciting overture to the last act, limning in broad strokes the Battle of Poltava, was a superb piece of playing enhanced dramatically by the simultaneous staging behind gauze of a first-rate battle, another spectacular achievement of Miss Pavlova. The ballet and soloists gave the best performance I've ever witnessed by the local forces; their first act effort was a show-stopper.

Despite the lack of dramatic urgency in the libretto there were enough high spots to make for a satisfying evening in the theatre, and the public had no hesitation in demonstrating their approval.

### Cowboys at the Comunale

The last opera of the season was a kind of reward to a loyal public who had been, in varying degrees, appreciative of the five preceding unknown works. "La Fanciulla del West" pleased everybody. And it should, because it includes a lot of first-rate Puccini. There is a rumor along the Via Tornabuoni that Rudolf Bing may bring it to Broadway (at 39th St.) next season.

The management of the Maggio assembled a stellar company for this one. Minnie was sung by Eleanor Steber, appearing for the first time here, who made such a splendid impression that the Maggio and the other Italian seasons will be vying for her services for a long time to come. She gave a vital and thoroughly authentic performance. This particular Puccini heroine hasn't



Scene from Act II of Puccini's "La Fanciulla del West", as presented at the Maggio Musicale in Florence. Eleanor Steber as the heroine, Minnie is at right center

the grateful music he wrote for the others, but that did not stop Miss Steber from letting her audience hear what a very lovely voice she has. (Her horsemanship was also of a superior order.)

As Dick Johnson, Mario Del Monaco was a full-voiced exponent of the old school. Rance was amazingly well done by Gian Giacomo Guelfi. A big fellow with a big voice, he did full justice to the role of sheriff.

Dimitri Mitropoulos worked magic with the Puccini score. His control over singers and orchestra was amazing. He seems to be able to get the best out of all the elements under his command, and even though he exercises a rigid control, he never sacrifices drama, color, or excitement. Morosini's chorus was again an integral and valuable element, and the secondary roles were projected with enthusiastic intelligence. The part of Billy was properly entrusted to one Paolo Washington, who is doubtless a descendant of the Florentine branch of the General's family.

On Saturday evening, June 19, the assembled forces of the Maggio Musicale took over the Piazza Santissima Annunziata for a performance of Cherubini's Missa Solemnis. While this work may not be the greatest of his thirty-odd major church compositions, it serves to remind one that this Florentine-born (1760) musician still deserves the unstinted admiration accorded him by Beethoven. There are in this Mass pages of surpassing beauty. Lucile Udovick, singing the taxing soprano part, confirmed the fine impression she made in "Agnese di Hohenstaufen". The fact that she was re-engaged for this important assignment is the best proof of her initial success. The other members of the quartet were unobtrusively musical, and the two other solo voices were adequate. Morosini kept his fine chorus under beautiful control, and the singing of the Gloria was simply stunning. Emilio Trieri, who occupied the podium, was self-effacing and efficient.

The most enchanting evening of music of the last two months was the Mitropoulos concert, which not only served to close the Maggio but to open a series of summer concerts. It is hard to say whether the deep satisfaction one derived on this lovely June night was due largely to the music itself or to the setting in which one heard it. The second cloister of the church of Santa Croce, a Brunelleschi masterpiece, was the setting, and to reach it one passed through the rarely beautiful first cloister, past the illuminated Pazzi Chapel, and under the Michelozzo portal.

Mr. Mitropoulos had one of his superb evenings. He and the orchestra, too, must have reacted to their sur-

roundings much as the audience did. He opened with a symphonic excerpt from Cimarosa's "La Bella Greca", in Bormioli's transcription. This charming and often powerful short work revealed a new Mitropoulos baton technique—the cloister technique. Only for an occasional brass entrance did he do more than give an almost imperceptible indication of tempo to his forces. Apparently they knew exactly what he wanted and needed no reminder. Despite the perfect articulation of all the choirs, there was a sense of freedom, almost of improvisation. But this was just an indication of what was to come, for his reading of the Mendelssohn Symphony No. 5 had a quality of real dedication of music.

Although critics have decided that this symphony of Mendelssohn is not particularly important, and although there would seem to be a certain incongruity in performing the "Reformation" Symphony in the cloisters of Santa Croce, nonetheless there was excitement, melody, beauty, and a thoroughly evident belief on the part of conductor and players that they were involved in making great music. The audience was breathless when the quotation of "Ein Feste Burg" brought the work to an incandescent climax.

Schumann's Second Symphony, in C major, Op. 61, was played after the intermission. Emotionally one can give or take just so much. Both performers and audience were really exhausted so that this rather gloomy work served as a welcome sedative.

### Elena Nikolaidi Sings In Purcell Opera

IPSWICH, MASS.—The local season of summer concerts at Castle Hill opened on July 9 with a performance of Purcell's "Dido and Aeneas", in which Elena Nikolaidi sang her first Dido in this country. Other programs are being given on the following six weekends. Artists to appear include José Limón, Zlatko Balokovic, William Bruni, William Warfield, Leontyne Price, Geoffrey Holder, and Ania Dorimann. Ensembles include the New York Brass Ensemble, the Kroll Quartet, and the Randolph Singers.

### Elizabethan Music Heard in Toronto

TORONTO.—The sixth annual Shakespeare Festival, which opened on July 5 at Toronto's Trinity College, included three concerts of Elizabethan music. Suzanne Bloch was heard in a program of works for virginals and recorders on July 11; Wolfgang von Gurnsky, with his viol ensemble, on the 18th; and the John Sidgwick Madrigal Singers on the 25th.



# Bach and His Sons

## The Art of Fugue

BACH, J. S.: "Art of Fugue" (Die Kunst der Fuge). *Gustav Leonhardt, harpsichord*. (Vanguard, Bach Guild, BG 532-3, \$11.90)\*\*\*

THIS performance of Bach's "Art of Fugue" on the harpsichord is excellent from all points of view, and I find it more satisfactory than the performances on the organ or by string quartet, although there is much to be said for the versions for chamber orchestra. Gustav Leonhardt was born in 1928, in Holland. He studied music in Holland, Switzerland, and Austria, specializing both in musicology and in harpsichord and organ playing. Since 1952 he has taught at the Academy of Music in Vienna, alternating between that institution and the Conservatory at Amsterdam.

Mr. Leonhardt believes that Bach intended the "Art of Fugue" to be performed on the harpsichord, and in 1952 he published a monograph on the subject: "The Art of Fugue—Bach's Last Harpsichord Work: An Argument". The gist of his convincing argument is summarized in the program notes of this album. They are too lengthy and complex to be given here. Suffice it to state that his inspired and masterly performance of the work in this recording leaves no doubt that this music (some of the greatest ever written) is superb on the harpsichord. If there are any music-lovers left who either do not know this work or have been misled by the nonsensical arguments that it is a purely didactic composition, this new recording should convert them into ardent admirers. The "Art of Fugue" is completely accessible. Its greatness lies not in abstruseness but in mastery of design, loftiness of concept, and sheer musical inspiration. Vanguard announces further Bach recordings by Mr. Leonhardt. He is an artist to watch for.

—R. S.

## Bach Concertos

BACH, J. S.: Concerto for 3 Harpsichords, No. 1, D minor. *Herman Elsner, Rolf Reinhardt, Franzpeter Goebels, harpsichords*. Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt, conductor. Concerto for 3 Harpsichords, No. 2, C major. *Herman Elsner, Renate Noll, Franzpeter Goebels, harpsichords*. Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt, conductor. Concerto for 4 Harpsichords, A minor, Op. 3, No. 10. *Herman Elsner, Renate Noll, Franzpeter Goebels, Willy Spilling, harpsichords*. Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt, conductor. (Vox PL 8670, \$5.95)\*\*\* BACH, J. S.: Violin and Oboe Concerto, D minor. *Marc Hendriks, violin; Hermann Toettcher, oboe*. Chamber Orchestra, Radio Berlin, H. Koch, conductor. HAYDN: Cello Concerto. *Ludwig Hoelscher, cellist*. Berlin Philharmonic, Clemens Krauss conducting. (Urania UR-RS 7-31, \$3.50)\*\*\*

IF the music-lover wants an unforgettable illustration of Bach's enormous technical skill he should take the recording of Vivaldi's Concerto for 4 Violins, Op. 3, No. 10, from "L'estro armonico" (Vox PL 7423) and compare it with Bach's transcription of it for 4 harpsichords, in A minor. No web of figurations was too complex for Bach's fantastically fertile mind, and his handling of the four harpsichords is worth the most careful examination. What seems at first a pleasant blend of rich sounds becomes a marvelous design of interlocking parts, which never loses flow for all its accumulation of detail. As Kurt

Stone points out in his program note, Bach "re-created rather than merely transcribed the works he dealt with".

In the case of the two concertos for three harpsichords recorded in this album "there is some evidence to suggest that they may be transcriptions of works by other composers", but "it is impossible to imagine anyone who might have been able to write the originals save Bach alone, unless they were radically different (which is quite unlikely) from these concertos' present and only known shape. For this reason a compromise assumption may be closest to the truth, namely, that the concertos are arrangements of earlier concertos by Bach himself". In any case, they are masterpieces, especially the noble Concerto in C major. All three performances are admirable. The various harpsichordists play with excellent ensemble, and the orchestra is well co-ordinated with the soloists. Mr. Reinhardt conducts in sturdy fashion, with a constant ear for dynamic contrasts and clarity.

Bach's Concerto for Violin and Oboe in D minor will be familiar to many music-lovers in its C minor keyboard version. Mr. Hendriks and Mr. Toettcher play the violin and oboe parts with eloquence and beauty, and the orchestra under Mr. Koch gives a tasteful and accurate if rather colorless and pedestrian performance.

Ludwig Hoelscher is a distinguished cellist who has regrettably not yet visited the United States. He performs the Haydn Concerto with technical bravura and a sumptuous tone, with the splendid collaboration of the Berlin Philharmonic under the late Clemens Krauss.

—R. S.

## Sons of Bach

BACH, C. P. E.: Sonata, D major, for flute and continuo; Trio, B minor, for flute, violin, and continuo; Duo, E minor, for flute and violin; Solfeggietto, for harpsichord; Quartet, G major, for harpsichord, flute, viola, and cello. *Irmgard Lechner, harpsichord; Ulrich Grehling, violin; Martin Bochmann, cello; Kurt Redel, flute*. (London OL 50017, \$5.95)\*\*\*

BACH, J. C.: Sinfonia, E flat, Op. 18, No. 1, for double orchestra; Sinfonia, A major, for violin and cello; Sinfonia, D major, Op. 18, No. 4; Concerto, E flat, for cembalo and orchestra. *Walter Schneiderhahn, violin; Nikolaus Hueber, cello; Gustav Leonhardt, cembalo*. Vienna Symphony, Paul Sacher conducting. (Columbia ML 4869, \$5.95)\*\*\*

NOW that the phenomenal growth of recordings has begun to reveal to us the true musical wealth of the past, we can do belated justice to the sons of Johann Sebastian Bach. Certainly anyone listening to either of these albums will realize how great they were in their own right, and how much they contributed to the development of music. The album of works by Carl Philipp Emanuel Bach, issued by L'Oiseau-Lyre through London, is one of the most delightful concertos of eighteenth-century music that I have ever encountered. Not only is every composition a gem, but each is performed with consummate taste and understanding. The quartet, composed in 1788, a few months before Bach died, is a masterpiece. In its moods of tenderness and noble reflective beauty, it rivals some of the slow movements of Carl Philipp Emanuel's great father. And what a lesson in two-part writing is the lovely Duo for flute and violin! Nor should the other two works go without praise. This album alone would suffice to establish the true stature of this still neglected

master. It should be in every music library and private collection.

Quite different, yet also captivating, is the music of the "London" Bach in the Columbia album. Here we can learn what a profound influence upon Mozart Johann Christian Bach exerted. It is fascinating to listen to this music and think ahead a few years, observing what Bach contributed to the main stream of symphonic form and style and the elements in his music which belonged to the past or to a side-current in musical evolution. But it would be a fatal mistake to listen to these works merely as a lesson in music history or in terms of later developments. They are beautiful in their own right and deserve unprejudiced ears and minds. Mr. Sacher conducts with stylistic command and animation. The soloists are all admirable.

—R. S.

## Recorder Music

RECORDER MUSIC OF THE 18TH CENTURY. Volume II of Classic Editions Anthology of Recorder Music. SCARLATTI, ALESSANDRO: Quartettino. LOEILLET: Sonata in G minor. BACH, J. S.: Concerto from Cantata No. 152. TELEMANN: Trio Sonata, C minor; Quartet, G major. *LaNoue Davenport, recorder; Jesse Tryon, violin; Earl Schuster, oboe; Patricia Davenport, harpsichord; Marjorie Neal, cello*. (Classic Editions CE 1051, \$5.95)\*\*\*

IT is highly probable that every one of the works in this album will be new to the average music lover, and he will find every one a delight of the highest order. The only recorder heard in these works is the alto, which was the one most used by composers of the baroque period. It is easy to see why it was a favorite, so beautifully does it blend with the other instruments, while retaining its individuality of timbre and pure, gleaming line. The Quartettino by Scarlatti, for recorder, oboe, violin, harpsichord, and cello (doubling the bass part of the harpsichord) combines contrapuntal skill with flowing ease and thematic graciousness. The Loeillet Sonata reveals the brilliance of the alto recorder as a solo instrument. In the Bach excerpt, for recorder, oboe, violin, harpsichord, and cello, the recorder again takes its place in a closely-woven ensemble. The Telemann works are both superb. It is high time that the foolish denigration of Telemann as "facile" and "superficial" (instigated by Bach scholars who were jealous of Telemann's greater fame and popularity) should cease. Anyone in his senses listening to this trio sonata and quartet will

## French Masters: Ravel and Fauré

RAVEL: Three pieces. FAURÉ: "Pelléas et Mélisande" Suite. *London Symphony, Gaston Poulet conducting*. (MGM Records E-3116, \$4.85)\*\*\*

THE Ravel pieces, "Alborado del Gracioso", "Une Barque sur l'Océan", and "Pavane pour une Infante défunte", joined with Fauré's incidental score to the Maeterlinck drama, provide some of the better examples of early twentieth-century French music in a single disk. They are played with a high degree of beauty and with a wide command of dynamics. The shimmer of Ravel's tonal palette and the wizardry of his scoring are well revealed. Mr. Poulet and the British players give a spirited and Hispanic-sounding reading of the "Alborado", and the lyric beauty of the ocean picture and the popular "Pavane" are well conveyed. Although not every detail stands out in the sometimes opaque background of the disk's surface sound, a noble spirit informs the Fauré excerpts. The French

## RECORDS / AUDIO

realize that he is in the presence of a great master. The performances are all admirable in spirit, style, and execution. Incidentally, the purchaser of this album should listen to Volume I of the series, Recorder Music of Six Centuries, and watch for Volume III, devoted to twentieth-century recorder music.

—R. S.

## Purcell and Dowland

PURCELL: The Masque in "Timon of Athens"; "The Fairy Queen". *Margaret Ritchie, soprano*. Ensemble Orchestral de l'Oiseau-Lyre, Anthony Lewis conducting. *Georges Ales, violin; Antoine Geoffroy-Dechaume, harpsichord*. (London OL 50029, \$5.95)\*\*\*

THE incidental music that Henry Purcell composed for the versions (or perversions) of Shakespeare's plays current in the later part of the seventeenth century is so beautiful in its own right that its relation to the plays need not be taken into account. The music for the Masque in the first act of Thomas Shadwell's "improvement" of "Timon of Athens" has nothing to do with Shakespeare, but how lovely it is! In the case of "The Fairy Queen" (an adaptation of "A Midsummer Night's Dream"), the music and the original play have more of a connection. Margaret Ritchie sings the incidental airs with exquisite purity of tone, superb control, and aristocratic taste. The ensemble, under Anthony Lewis, also performs with a breadth and freedom of pace, lofty eloquence, and finesse.

—R. S.

DOWLAND AND HIS CONTEMPORARIES. *José de Azpiazu, guitar and lute; Frederick Fuller, tenor*. (EMS 11 \$5.95)\*\*\* Adding to the store of ancient music available on LPs, already of formidable proportions, we are presented here with about a score of short pieces of the Renaissance period in England by Dowland (b. 1562) and such other composers of the time as John Attey, Robert Jones, Philip Rosseter, and John Bartlett. The selection includes music for voice and lute and for guitar alone. By Dowland himself there are four songs and five guitar pieces. Tolerably good performances are given by Messrs. de Azpiazu and Fuller, and the recording is bright and clean.

—R. E.

conductor seems especially sympathetic to these works and gives a sensitive and beautifully fashioned texture to them—in brief, a record to be cherished for its interpretative merits by lovers of French music of this period.

—R. M. K.

RAVEL: "Daphnis and Chloe" Suite No. 1 and No. 2; "Alborada del Gracioso". *Orchestra of Radio France and Chorale Marcel Briclot, Andre Chyutens conducting*. (Angel 35054 \$5.95)\*\*\* So far, there is only one LP recording (that by the Philadelphia Orchestra under Ormandy) that contains both of the "Daphnis and Chloe" suites. This new one, therefore, made in France by French musicians, offers a timely alternative. In addition it is most beautifully performed, by both chorus and orchestra, and it is very carefully recorded. The "Alborada", widely available on LP, is an attractive and valuable bonus.

—R. E.

# RECORDS / AUDIO

## Four Lieder Disks

SCHLUSNUS SINGS, Vol. 4. *Heinrich Schlusnus, baritone; Sebastian Peschko, Otto Braun, Franz Rupp, pianists.* (Decca DL 9623, \$5.85)\*\*

SONG RECITAL. *Mattiwilda Dobbs, soprano; Gerald Moore, pianist.* (Angel 35094, \$5.95 & \$4.95)\*\*\*

GREAT NEW VOICES OF TODAY, Vol. 1. *Janice Harsanyi, soprano; Otto Herz, pianist.* (Period SPL 581, \$5.95)\*\*\*

LIEDER RECITAL. *Marjorie Schloss, soprano; Jonathan Brice, pianist.* (International Record Collectors' Club, 318 Reservoir Ave., Bridgeport 6, Conn. IRCC 1-7000, \$5.95)\*\*\*

DECCA happily continues to re-issue on LP disks the distinguished recordings made by the late Heinrich Schlusnus in the 1930s, and Vol. 4 of the series outclasses the other disks listed above although they are of recent vintage. Not an intense, highly personal singer, the German baritone was a cultivated artist, whose soundness of style, excellent diction and phrasing, and generally suave vocalism made his lieder interpretations outstanding; at its best, as in the Strauss songs, the voice was smooth and rich. In Vol. 4, Mr. Schlusnus sings Schubert's "Der Wanderer," "Wohin?," and "Der Musensohn"; Strauss's "Winterliebe," "Traum durch die Dämmerung," "Ich trage meine Minne," and "Zueignung"; Schumann's "Wanderlied"; Robert Radecke's "Aus der Jugendzeit"; Humperdinck's "Am Rhein"; Loewe's "Die Uhr," and "Tom der Reimer." The songs by Schubert, Schumann, and Strauss are, needless to say, first class. Radecke's sole contribution is prettily sentimental; Humperdinck's pleasantly conventional. Loewe's two ballads have considerable old-fashioned charm, and Mr. Schlusnus makes the most of the humorous sport in "Tom der Reimer." All three accompanists are satisfactory but sound a little subdued in these reissues.

### Exquisite Voice

The exquisite voice of Mattiwilda Dobbs makes a good effect in a particularly choice assortment of songs, which includes Schubert's "Die Entzückung an Laura," "La Pastorella," "Nacht und Träume," "Heidenröslein," and "Liebhaber in allen Gestalten"; Brahms's "Auf dem Schiffe," "Wiegenlied," "Nachtigallen Schwingen," and "Botschaft"; Wolf's "Die Spröde," "Die Bekehrte," and "Zitronentaler im April"; Fauré's "Clair de Lune" and "Notre Amour"; Hahn's "Si mes vers avaient des ailes"; Chausson's "Le Colibri" and "La Cigale."

Light in texture, without much variety in color, the American soprano's voice ripples along effortlessly, with particular attractiveness in "La Pastorella," "Liebhaber in allen Gestalten," and the French songs. If she is not yet a very penetrating interpreter, she is still a gifted, musical one, and she has the peerless Gerald Moore as her accompanist.

Janice Harsanyi's voice is not a "great" one (if that is definable), as the liner claims, but it is more than serviceable and lends itself well to the kind of lyrical, ecstatic songs that dominate her disk. These include Rachelet's "Chère Nuit"; Fauré's "Nell" and "Rencontre"; Franck's "Le Mariage des Roses"; Debussy's "Beau Soir" and "Mandoline"; Ravel's "Sainte"; Duparc's "Chanson Triste"; Schumann's "Mondnacht," "Schöne Wiege meiner Leiden," and "Stille Tränen"; Brahms's "Immer leiser" and "Es hing der Reif"; Strauss's "Die Nacht" and "Zueignung."

If the material is a good deal the

same in mood, it is wisely chosen from the singer's point of view, for she is expert in the floating, soaring phrase. A strong rhythmic impulse and intensity of feeling are largely absent from Miss Harsanyi's performances, and she has difficulty with the light, rapid "Mandoline," which seems temperamentally unsuited to her. Otto Herz is the fine accompanist.

Lieder that seldom turn up on LP disks give Marjorie Schloss's recording distinction, although the soprano is a mature, able singer. She offers Franz's "Sonntag," "Schlummerlied," "Nebel," and "Die Liebe hat gelogen!"; Wolf's "Die Nacht," "Liebesglück," "Ob auch finstere Blicke glitten," and "Morgenstimmung"; Schumann's Op. 90 — "Lied eines Schmiedes," "Meine Rose," "Kommen und Scheiden," "Die Sennerin," "Einsamkeit," and "Der schwere Abend"; Strauss's Op. 31 — "Blauer Sommer," "Wenn!," "Weisser Jasmin," and "Stiller Gang." Particularly lovely and touching in this unusual repertoire are the Schumann songs, unaccountably neglected by recitalists.

Miss Schloss's voice has not the fine spinning quality of Miss Harsanyi's, but it colors more, and Miss Schloss can handle dramatic moments without timidity. Jonathan Brice's accompaniments are excellent.

—R. A. E.

## Wolf Songs

WOLF, HUGO: Songs. *Hans Hotter, baritone; Gerald Moore, accompanist.* (Angel: 35057 \$5.95)\*\*\*

HANS HOTTER is that rare combination of opera and Lieder singer encountered only in those all-too-infrequent instances when a voice of heroic proportions is combined, in one individual, with exceptional intelligence and thorough-going musicianship. A better test for this multiplicity of gifts hardly could be devised than the songs of Hugo Wolf, which are so demanding vocally and, at the same time, so strewn with pitfalls for the singer who is unwilling or unable to get at the essence of the music which lies below the notes. No Wolf song ever sings itself. It must be excavated, worked over and thought about at great length before the singer even dares to open his mouth.

In the present series, Mr. Hotter offers the three "Michel Angelo Lieder," the two "Cophitisches Lieder," "Grenzen der Menschheit," "Prometheus," the three "Harfenspieler Lieder," and "Geselle, woll'n wir uns in Kuttien hüllen?" There is not space here to go into Mr. Hotter's interpretations of the songs, but there really is no need since each is done with something like perfection of style. I cannot resist a special compliment, however, upon his handling of the satirical "Geselle," in which he so neatly points up the irony of Heyse's text and alters the quality of his voice for the alternating lines of the parent and the Padre without making the thing sound awkward or merely comical.

—R. E.

## Biblical Grandeur

HANDEL: "Belshazzar" (Biblical Oratorio, 1744). *Franz Fehrer, tenor (Belshazzar); Friederike Sailer, soprano (Nitocris); Hanne Muench, contralto (Cyrus); Helene Metz, contralto (Daniel); Robert Titze, bass (Gobrias and A Messenger).* Chorus and Orchestra of the State Conservatory of Music, Stuttgart, *Hans Grischkat, conductor.* (Period SPL 594, \$11.90)\*\*

"BELSHAZZAR" contains some of Handel's grandest pages, and the episode of the handwriting on the wall is still hair-raising in its weird coloring and uncanny dramatic evocativeness. The choruses of the Babylonians, the Persians, and the Jews reveal an incomparable ease in writ-

## Mozart's Last: A New Requiem

MOZART: Requiem. *Magda Laszlo, Hilde Roessel-Majdan, Petre Munteanu, and Richard Standen, soloists. Akademie Kammerchor, Vienna State Opera Orchestra, Hermann Scherchen conducting.* (Westminster WL 5233, \$5.95)\*\*\*

A WEB of romantic nonsense has gathered about this last of Mozart's compositions due to the legend that the composer had premonitions of his death, and that he began the Requiem as a sort of anticipatory memorial to himself but was seized ironically by the dark angel before he could complete it. The fact is that Mozart was at work on a number of projects during his last year, including "La Clemenza di Tito" and "Die Zauberflöte"—indeed he interrupted the Requiem to compose these works—and subsequent events imply that the Requiem was as much a bread-and-butter piece as anything.

It was commissioned by a Count Walsegg of Stuppach, who was addicted to posing in his own bailiwick as a composer and passing off the works of others as his own. When Mozart died before the work could

be finished and delivered, the widow was in difficulties about the fee and appealed to several composers to complete the job. Finally one of Mozart's friends, Franz Süssmayr, undertook the assignment. Mozart had sketched about forty pages of the score. He finished only the Kyrie and the Requiem, so it became Süssmayr's responsibility to fill in the sketches and supply out of his own inspiration the Sanctus, Benedictus, and Agnus Dei. And a thankless task it was.

Yet this patched and truncated work remains one of the most inspiring and moving compositions of its genre. The reason, perhaps, is the singularly human and personal nature of its communication, which establishes an intimacy with the hearer seldom achieved by the more formal and austere examples of the species. In the present recording, the lovely, soaring soprano of Magda Laszlo leads a quartet of distinguished soloists, and the chorus and orchestra under Hermann Scherchen solidify a performance of impressive weight and beauty.

—R. E.

## Ferrier as Orfeo

GLUCK: "Orfeo ed Euridice." *Kathleen Ferrier (Orfeo), Ann Ayton (Euridice), Zoe Vlachopoulos (Amor). Glyndebourne Festival Chorus and Southern Philharmonic Orchestra, Fritz Stiedry conducting.* (London: LL 924 \$5.95)\*\*\* This abridgement of Gluck's famous "reform" opera contains eight arias, seven choruses, two duets and a trio, and several recitatives—sufficient to sustain the thread of the story and to give an adequate sampling of the most important parts of the music. This is a re-issue of a 78 rpm pressing and the recording technique falls considerably short of the standard set by the noble score and by the distinguished participants, including one of the greatest contraltos of our time, the late Kathleen Ferrier, and the profoundly learned conductor, Fritz Stiedry. However, since these principals never can be brought together again, the record becomes unique and a must for the collector.

—R. E.

## Mme. Jenkins

RCA-Victor has reissued on LP—(LRT 7000) \$2.85)—eight "renditions" by the late soprano, Florence Foster Jenkins under the numbing title: "A Florence! Foster!! Jenkins!!! Recital!!!" Accompanied by the long-suffering Cosme McMoon, the singing lady who convulsed New York periodically for a number of years with her versions of such tidbits as the "Queen of the Night" Aria from "The Magic Flute," and "Bell Song" from "Lakme," and "The Laughing Song" from "Die Fledermaus" (culminating in a historic Carnegie Hall ruckus in 1944 a few weeks before Mme. Jenkins's death), once more poses the unanswered question—who was spoofing whom? There never was a recording like this before, nor is there likely to be again.

—R. E.

## Henry L. Scott Disks Issued on YMCA Label

The YMCA International Association has released two recordings by the pianist and comedian Henry L. Scott—"The Little Upright Piano," a musical Christmas fairy tale, and "Clavichord Joe." The disks have been issued under the association's own label, known as Y's Men International Records.



## Modern Violin Concertos

### Schoenberg and Berg

SCHÖNBERG: Violin Concerto, Op. 36. Louis Krasner, violinist; New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. BERG: Violin Concerto. Louis Krasner, violinist; Cleveland Orchestra, Artur Rodzinski conducting. (Columbia ML 4857, \$5.95)\*\*\*

BOTH of these concertos tower like landmarks amid the modern literature for violin and orchestra. All honor to Louis Krasner, who was the soloist in the world premieres of both works and without whom we would probably never have had them. The two concertos were composed within a year of each other. Berg finished his in the summer of 1935, and Schönberg finished his on Sept. 23, 1936. Mr. Krasner played the Berg work for the first time in Barcelona, on April 19, 1936, and the Schönberg work on Dec. 6, 1940, with the Philadelphia Orchestra.

Nothing could more strikingly illustrate the flexibility of the twelve-tone idiom than these two works, which



Louis Krasner

are completely unlike in mood, style, and effect, although both are composed in that idiom. I cannot see how anyone could fail to respond to the overwhelming emotional intensity and lyric beauty of the Berg Violin Concerto. Composed under the impact of the death of young Manon Gropius, the daughter of Mahler's widow and a cherished friend of Berg, this concerto is actually a requiem, one of the most poignant ever conceived. It is music in which the most exquisite feeling seems to clothe itself inevitably in the most expressive tonal language. Mr. Krasner gives a deeply comprehending performance, and the redoubtable Artur Rodzinski handles the score in masterful fashion.

The Schönberg concerto is a much harder nut to crack. It is a deliberately intellectual work, although it has a savage power and an austere majesty that are unmistakable, even at first contact. When I first heard Mr. Krasner play it, I felt that I would have to wait a long time, in order to comprehend the plan and to be able to accept the music fully and willingly. I am still trying, with the help of this excellent recording. This is music of tremendous weight and mastery. It is worth any amount of study and attention, whether one comes to like it or not. Mr. Mitropoulos revels in the intricacies of the score, and Mr. Krasner plays the inhumanly difficult solo part with indomitable courage and conviction.

—R. S.

### Berg and Bartok

BERG: Violin Concerto. BARTOK: Sonata for solo violin. André Gertler, violinist. Philharmonic Orchestra, Paul Kletzki conducting. (Angel 35091, \$5.95)\*\*\* André Gertler, Belgian-Hungarian violinist, is better known to us as the founder of the Gertler Quartet, but his solo work has been extensive, particu-

larly in the field of contemporary music. His playing of the Berg concerto reveals an impressive technique and conveys movingly its spirit of dedication. Mr. Kletzki's orchestral support is discreet for the most part, allowing the soloist to put his personal stamp on an altogether satisfying interpretation. The recording is new and, for some buyers, will probably take an edge over the Krasner-Rodzinski disk—though there is more reason than that to recommend it. The Bartok Sonata for solo violin, on the reverse side, makes severe demands on the listener's attention, but those who stay with Mr. Gertler through repeated hearings should not go unrewarded.

—C. B.

### Malipiero and Rakov

MALIPIERO: Violin Concerto. Fritz Kirmse, violin. Symphony Orchestra of Radio Leipzig, Rolf Kleinert conducting. RAKOV, NICHOLAS: Concerto for Violin and Orchestra. Sascha Gavrilo, violin. Symphony Orchestra of Radio Berlin, Arthur Rother conducting. (Urania URLP 7112, \$5.95)\*\*

THE Malipiero Violin Concerto, dedicated to Mrs. Elizabeth Sprague Coolidge, was composed in 1932 and received its premiere the following year by Viola Mitchell with the Concertgebouw Orchestra under Pierre Monteux. It is an atmospheric score, freely developed and with the poetic, "outdoors" quality that distinguishes much of the contemporary Italian composer's work. There is some rhythmic complexity in the third movement, which contains a long solo passage for the violin. The score ends with the abruptness characteristic of many modern works. The performance by Mr. Kirmse and the Radio Leipzig Orchestra, under Mr. Kleinert, is workmanlike, if not particularly distinguished. The Rakov Concerto was written in 1944 and has a brilliantly virtuosic style, seeming much influenced by Prokofiev and others. It offers mainly a gleaming facade, without much true individuality. Mr. Gavrilo's playing is marked by a singing tone and much agility, as seconded by the Radio Berlin orchestra under the competent Mr. Rother. The disk is only moderately good in acoustical qualities.

—R. M. K.

### Novelties for String Quartet

DEBUSSY: Quartet in G Minor. MILHAUD: Quartet No. 12. *Quartetto Italiano*. (Angel 35130 \$5.95)\*\*\* A truly distinguished recording by one of the great string ensembles of our time. The subtle nuances and the intricate fluidity of the part writing in Debussy's solitary quartet are set forth with rare delicacy. And there is a unanimity of feeling, as well as a strict discipline, among the Italian players that leaves nothing to chance or caprice. Moreover, all four invariably draw flawless tone from their instruments no matter what the dynamic demands may be. In this respect their work is reminiscent of the old London String Quartet. A facile and industrious writer in virtually every form, Darius Milhaud has composed no less than eighteen string quartets. The present one, in three movements, is a mellifluous work—sensitive, melodious, and substantially more inspired than much of this contemporary French composer's output tends to be.

—R. E.

### KEY TO MECHANICAL RATINGS

\*\*\*\*The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

\*\*\* Free from all obvious faults, differing only slightly from above.

\*\* Average.

\* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

### Not Manon

MASSENET: "Werther". Pia Tassinari (Charlotte), Ferruccio Tagliavini (Werther), Marcello Cortis (Albert), and others. Orchestra of Radio Italiana, Turin, and chorus. Francesco Pradelli conducting. (Cetra: C-1245, \$17.85)\*\*\*

MASSENET'S ability to write plausible melody and mellifluous harmony on virtually any and all occasions did not desert him during the composition of "Werther". He began work on the opera about a year after the premiere of "Manon", but, although he moved along forward-seeking paths in this new opera, such as expanding the importance of the orchestra à la Wagner, "Werther" cannot be compared musically to "Manon", although it is better as a whole than "Thais".

In handling (some have said mangle) the Goethe theme, Massenet was everywhere the sure, professional workman, and he could be accused of doing nothing badly. He did much without distinction, however. If there are no bad melodies in "Werther", neither are there any memorable ones. In attempting to adopt Wagnerian devices, Massenet may have hobbled his knack with the traditional song forms and thus inadvertently failed to put his best foot forward. In any case, "Werther" is a second-rate opera and only a mild divertissement.

The two principals are admirably sung by the husband-and-wife team of Tagliavini and Tassinari, as are the Albert of Marcello Cortis and the

## RECORDS / AUDIO

Bailiff of Giuliano Ferrein; and the performance moves with unflagging energy under the direction of Mr. Pradelli. A peculiarity of the recording is that the sound fades from time to time and then abruptly returns to full strength, as though a nervous engineer were twirling his dials too precipitately to avoid overloading.

—R. E.

### Two Cavallerias

MASCAGNI: "Cavalleria Rusticana". Mario del Monaco (Turiddu), Elena Nicolai (Santuzza), Aldo Protti (Alfio), Laura Didier (Lola), Anna Maria Anelli (Lucia). Symphony Orchestra and Chorus (Milan), Franco Ghione conducting. (London LL 990/991, \$11.90)\*\*\*\*

MASCAGNI: "Cavalleria Rusticana". Giuseppe Di Stefano (Turiddu), Maria Meneghini Callas (Santuzza), Rolando Panerai (Alfio), Anna Maria Canali (Lola), Ebe Ticozzi (Lucia). Orchestra and Chorus of Teatro alla Scala, Milan, Tullio Serafin conducting. (Angel 35121/35122, \$11.90)\*\*

IT is a hard choice between these two recordings of "Cavalleria Rusticana", for both have their good points, and neither is palpably superior to the other in enough respects to make the choice easy. Of course, the Santuzza of Maria Callas will decide many from the outset. It is superb, electrifying in dramatic intensity, white-hot in vocal incandescence. Miss Callas does not have one of the warmest, most naturally luscious voices of the contemporary operatic stage; her top tones are not infrequently strident in quality, and her voice is sometimes hard. But I know very few artists today who can sing so excitingly and brilliantly, or on such a grand scale of virtuosity. Her Santuzza is not to be forgotten, even on disks. In the opera-house, it must be hair-raising. Elena Nicolai sings the role very effectively, and although she does not equal Callas, her performance is admirable both vocally and dramatically.

Of the two Turiddu's, Mario del Monaco's robust, ringing voice is better suited to the role than Giuseppe Di Stefano's more lyric tenor, but I prefer the sound of the latter's voice, even though he pushes it too hard in this performance. Mr. Del Monaco sings monotonously, for all his large volume and frenetic climaxes. In the other roles, the choice is fairly even, although I prefer Mr. Panerai's Alfio to Mr. Protti's.

An exceedingly important matter in the choice of opera recordings is the conducting. And in this department Mr. Ghione bears away the palm. Mr. Serafin conducts with greater refinement; he seems to have a more sensitive ear; but Mr. Ghione captures more of the savagery of the score, and keeps things moving more skillfully. From the technical standpoint, London has been more successful in its recording than Angel, but the Angel recording is thoroughly acceptable.

Money-minded purchasers will note with disapproval that Angel has given them an unplayable "Angel Back" for a fourth side, whereas London offers an operatic recital by Mr. del Monaco. The program includes "Nel verde maggio", from Catalani's "Loreley"; "Hai ben ragione", from Puccini's "Il Tabarro"; "Un di all'azzurro spazio", from Giordano's "Andrea Chénier"; "Or son sei mesi", from Puccini's "La Fanciulla del West"; "Nessun dorma", from "Turandot"; and "Che gelida manina", from "La Bohème". Mr. Del Monaco sings all of the arias lustily and very much alike.

—R. S.

# First Pacific Coast Festival And Institute in Santa Barbara

Santa Barbara, Calif.

**T**HE first Pacific Coast Music Festival and Institute was held in this city from June 25 to July 4. It brought a series of eight concerts with soloists, and a number of lectures and panel discussions by academic and musical notables, in a locale renowned for its beauty and historic interest.

The festival opened with a concert of Bach and Mozart works played by thirty players from the San Francisco Symphony under the direction of Antal Dorati, in the Coral Casino of the Biltmore Hotel. Yehudi Menuhin was the soloist in the Bach Violin Concerto in E major, and that in A major by Mozart. Bach's four orchestral suites were scheduled in Mr. Dorati's series of concerts.

The orchestral events were all to have taken place in the same open casino, but at the first concert it was found that the surf on the beach nearby distracted from the music, and toward evening it became too chilly for the listeners' comfort. So the other concerts were transferred indoors to the Santa Barbara High School Auditorium.

Mr. Menuhin and Jascha Veissi were heard in a later concert under the baton of Mr. Dorati, playing the Mozart Symphonie Concertante. This program also presented the violinist in another concerto by Bach. Mozart's "Linz" Symphony and Bach's Suite No. 4 were also performed.

An interlude was provided by a candlelight concert, at Santa Barbara's Mission, by the Roger Wagner Chorale on the evening of June 30. The program was sung by an a cappella group of sixteen singers, and included older choral works by composers of various countries.

Walter Hendl, conductor of the Dallas Symphony, led the orchestra on the afternoon of July 1. He also filled the role of piano soloist in Beethoven's Concerto No. 1. Other compositions heard at this concert were the Haydn Concerto Grosso No. 12 and his Symphony No. 104.

The Pacific Coast premiere of

Bohuslav Martinu's Rhapsody Concerto took place at a concert under Mr. Hendl's baton on July 2. Mr. Veissi was the soloist. The remaining works were Haydn's Symphony No. 88, Wagner's "Siegfried Idyl", and Richard Strauss's Suite for "Le Bourgeois Gentilhomme".

The final two concerts presented as soloists Adolph Frezin, cellist, and John Brown, young Los Angeles pianist. The latter, recent winner of the Steinway Centennial Award of the National Federation of Music Clubs, was heard in the Chopin Piano Concerto in F minor. The orchestral works conducted by Mr. Hendl included Haydn's Symphony No. 99 and Schubert's Fifth Symphony. A subsequent program of musical satires was given by Anna Russell.

Running parallel to the music events was the Santa Barbara Institute of Music lecture series, held in co-operation with Columbia University. This series was formally opened on June 27 at the Lobero Theatre, when Richard B. Powell, director of Columbia's bicentennial celebration, and member of its law faculty, spoke on the theme of that event, "Man's Right to Knowledge and the Free Use Thereof". There were other talks by Irwin Edwin, of Columbia's philosophy faculty, and I. I. Rabi, of the physics department. One panel discussion by these authorities was held under the chairmanship of Monroe E. Deutsch, vice-president emeritus of the University of California. Noted musical authorities scheduled to give lectures were Olin Downes, music critic of the New York Times, and Alfred Frankenstein, San Francisco critic. Albert Goldberg, music critic of the Los Angeles Times, was to have discussed "The Historic Role of the Critic" on July 1, but was prevented from appearing by illness.

At the closing event of the festival, Leighton Rollins, its director, paid tribute to the support given this opening series by the audience, estimated at 1,800 for the final program. He predicted the festival would become an annual feature of the Pacific Coast summer schedule.

## Central City

(Continued from page 6)

tuted for the usual folk dance in the Kermesse scene by Lillian Cushing's dancers, who performed with exquisite grace and perfection.

Two other Marguerites were heard in later performances: Adelaide Bishop, gentle and appealing; Christina Cardillo, a buoyant brunette. Jon Crain was heard as Faust and Frank Valentino as Valentin.

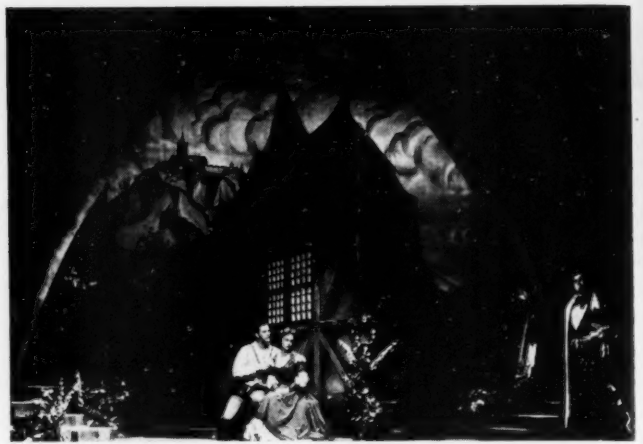
### Festival at Red Rocks

The annual Red Rocks Music Festival of the Denver Symphony opened its eighth series of summer concerts in the Red Rocks Theater on July, under Saul Caston's direction. Those of us who are used to the magnificence of this great amphitheater, where we clambered over the rocks at youthful picnics, are nevertheless stirred anew by its majestic beauty at night when a blanket of stars hangs overhead or the full moon is poised over Shiprock.

It was a gala opening night, with the lovely Jeanette MacDonald as guest artist to attract her usual large crowd of devotees. She sang better

than ever, bringing a roundness and warm vibrancy to her voice in "Il est doux" from Massenet's "Hérodiade", and effervescence to the Waltz Song from Gounod's "Romeo and Juliet". The program was divided between French and American composers, with Chabrier's "Marche Joyeuse" as an appropriately festive opening number, done in vivid style. Bizet's Symphony was another happy choice for the occasion, fully effective in Mr. Caston's conducting. The orchestra sounded in top form, with a number of new players to add luster to its tone and youthful vitality. Other symphonic offerings were the Loewe-Bennett "Symphonic Picture of Brigadoon", in an American group commemorating Independence Day, and Herbert's "American Fantasy". For this half of the program, Miss MacDonald gave a group of popular solos, delighting the audience.

The second concert, on July 9, featured Rudolf Firkusny in two works, Mendelssohn's Piano Concerto in G minor and Rachmaninoff's "Variations on a Theme by Paganini". Weber's Overture to "Oberon" had a warmly sensitive reading at the hands of Mr. Caston and his musicians. Mr. Firkusny brought technical agility and musicianship to his vitalizing treatment of the Mendelssohn Concerto.



Scene from "Faust", as given at Central City, with Brian Sullivan in the title role, Adelaide Bishop as Marguerite, and Louis Sgarro as Mephistopheles

By contrast, he stressed the exciting characteristics of the Rachmaninoff Variations, as well as the tender and mystical moments.

From Bernstein's ballet, "Fancy Free", Mr. Caston chose three entertaining excerpts, all expertly wrought in a polished treatment. Tchaikovsky's "1812 Overture" made a stunning finale for the evening; here the orchestra was augmented by an off-stage cannon manned by Battery B of the 168th Field Artillery. The gunners came onstage to receive plaudits with the players.

For the third concert, on July 16, Mr. Caston yielded the podium to the popular Andre Kostelanetz, in a program with Eileen Farrell as guest artist. Showers punctuated the concert, and finally a blackout was caused by lightning striking a power line some miles away. This came as Miss Farrell was starting her second aria. There was spontaneous laughter and singing from the audience, which refused to have its enthusiasm dampened. But finally the management had to call an end to the evening, and it was announced that the concert would be given the next night.

Because of more bad weather, this event was held in City Auditorium.

There an enthusiastic audience gathered to hear Berlioz's "Roman Carnival" Overture, Prokofiev's "Classical Symphony" and Enesco's "Roumanian Rhapsody" No. 1 in colorful and exhilarating readings by the orchestra under Mr. Kostelanetz. Later came four lilting Tchaikovsky numbers and the "Cloudburst" section from Ferde Grofe's "Grand Canyon" Suite. Miss Farrell again revealed her glorious voice with superb effect in "Vissi d'arte" from Puccini's "Tosca", "Depuis le jour" from Charpentier's "Louise", Handel's "Care Selve", Bachelet's "Chère Nuit", and "Un bel di" from "Madama Butterfly", bringing to her encores the same artistry.

On July 13, the Koshare Dancers gave a program with the orchestra at the Red Rocks Theater, an ideal setting in which their costumes showed up handsomely against the natural background. Mr. Caston presented a group of American works based on Indian lore by Herbert, Skilton, and MacDowell. The dancers appeared with the orchestra in Miller's Orchestra Sketch "Tyuonyi", based on Indian themes and rhythms. The last half was given over to Indian dances performed to the accompaniment of a huge drum, with counter-rhythms on two small ones, and Indian chants by Scoutmaster J. E. Burshears. All the dancers were active or former boy scouts from La Junta, Colo., where the organization has been in existence for twenty years.

A decided contrast was the presentation of the Sleeping Beauty ballet by the Lillian Cushing School

of Dancing for a Sunday afternoon Family Concert, on July 18 at Red Rocks. It was beautifully performed by over 100 children and young people. Nancee Charles danced exquisitely as Princess Aurora, and Robert Jones gave a finished performance as Prince Florimund. Mr. Caston and the orchestra gave the score a colorful reading.

The Festival's July 23 program featured Eleanor Steber; that on July 30 had Paul Whiteman, guest conductor, and Roy Barge, pianist in a Gershwin Concert; on Aug. 6, a Cole Porter Night was held with local soloists and chorus; and on Aug. 13, Amparo and Jose Iturbi, pianists, appeared as soloists.

## Milwaukee Summer Concerts Appeal

MILWAUKEE, Wis.—Music under the Stars Concerts began their seventeenth season on July 13 with a Rodgers and Hammerstein Night. The artists heard with the Music under the Stars Symphony were Vivian Della Chiesa, soprano; Winifred Heckman, mezzo-soprano; Jack Russell, baritone; and William Carson, tenor, the last making his local debut. The quartet was assisted by the Holiday Singers. Leo Kopp conducted, and the audience was estimated at 17,000.

The second of these Tuesday night programs, on July 20, had James Melton and Dorothy Wareskjold as soloists, with Julius Rudel as the conductor. The third event, on the 27th, was a Pops Night, Al Goodman conducting. Aug. 3 brought a return engagement of Jeanette MacDonald and Thomas L. Thomas. A Grand Opera Night was to be presented on Aug. 10, with Alfredo Antonini conducting, and vocal soloists including Virginia MacWatters, Claramae Turner, Thomas Hayward, and Robert Merrill.

The Milwaukee Pops Orchestra has scheduled a series of six concerts for the fall season. The popularity of this new orchestra has grown greatly, and an interesting season is expected.

—F. H. NELSON

## Music Series Opens On Atlantic City Pier

ATLANTIC CITY, N. J.—A summer-long music series was launched here on July 3 for the opening of the civic center at Garden Pier. William Maden, conductor of the Atlantic City Festival Orchestra, will conduct Sunday evening programs from July 4 to Sept. 5, and various music groups will make single Saturday night appearances during the same period. Programs of organ music will be offered on the other five days of the week. All programs will be open free of charge.





Sir Thomas Beecham, left, and Jean Sibelius in conversation at the composer's villa, Ainola, 25 miles from Helsinki

Bertil Dahlgren

## Fourth Sibelius Festival Draws Visitors to Finnish Capital

By KAI MAASALO

### Helsinki

THE fourth Sibelius Festival was held in Helsinki from June 10 to 18 and aroused great attention not only in Finland but also among the foreign visitors who attended the concerts. Most of the concerts were sold out, and transmissions from them were relayed to many countries. A new feature in the arrangements of this year's festival was the course of the programs: Sibelius' symphonies were performed in numerical order from the first to the seventh—a happy idea that created a coherently rising line for the different conductors and orchestras. In addition, a solo recital, a chamber concert, and a presentation of contemporary Finnish music were arranged along with the symphony concerts.

At the first concert the Helsinki City Orchestra, conducted by Tauno Hannikainen, performed Sibelius' First Symphony and "Finlandia", as well as the "Kalevala Suite" by Uno Klami. The symphony was interpreted with energy and vigor, and sounded deliciously colorful. The Second Symphony was realized in the second concert by Martti Similä, with great inspiration. The remainder of the program consisted of "Saga" by Sibelius, and, as a first performance, the Piano Concerto No. 2 by Aarre Merikanto, professor of composition at the Sibelius Academy. The soloist, Tapani Valsta, showed skill and perfection, and the orchestra works were played by the Finnish Radio Orchestra.

### American Soprano Feted

At the third concert the American singer Ellabelle Davis appeared as soloist. She attained a perfect success with the public, as well as with the critics, in songs by Sibelius which she interpreted with deep feeling. Tauno Hannikainen conducted the same composer's Third Symphony, in a transparent and well-balanced performance, and the tone poem "Night Ride and Sunrise."

The climax of the earlier concerts was perhaps not reached until the next concert when David Oistrakh, the noted Russian violinist, played Sibelius' Violin Concerto with great intensity and mastery. "We have hardly ever heard within the walls of the charmingly beautiful University

such artistic glow and continuous elevation as in David Oistrakh's interpretation", a critic from Helsinki wrote in his review. Nils-Eric Fougstedt and the Radio Orchestra managed the accompaniment with excellent skill. In addition, a deep-going performance of Sibelius' Fourth Symphony and the sonorous Passacaglia by Mr. Fougstedt were heard at this concert.

The fifth concert was devoted to solo performances and chamber music. Ellabelle Davis sang songs by Sibelius and Kilpinen, and David Oistrakh played Beethoven's Sonata for Violin and Piano in D major with his compatriot Vladimir Jampolski. The Sibelius String Quartet (Erik Cronvall, first violinist; Hugo Huttunen, second violin; Erik Karma, viola; and Arto Granroth, cello) performed Sibelius' string quartet "Voices intimaes". The program met with great success.

Next day, the turn came for the Fifth Symphony and "The Oceanides". Conducting these works, Jussi Jalas showed his power of inspiration. The last number of the concert was Erik Bergman's "Rubaiyat", to words by Omar Khayyam. Mr. Bergman belongs to the younger generation of Finnish composers and is also a choir conductor. His "Rubaiyat" has already attracted attention because of its skillful handling of the orchestra and its peculiar oriental color. The chorus part was sung by the Male Choir M.M., and the baritone solo by Ture Ara.

This year's foreign guest conductor, Sir Thomas Beecham, concluded the concert series by conducting Sibelius' two last symphonies, "Tapiola", and a suite from the incidental music to "The Tempest". This was a heavy program, but Sir Thomas won a perfect victory. In the words of one of our critics, this concert "convinced those who had not heard Sir Thomas Beecham before that here is a great artist who makes [Sibelius's] music live".

### Toronto Symphony Plans Unchanged by Reported Loss

TORONTO.—The Toronto Symphony has announced that despite a loss of \$13,000 in box-office receipts last season there will be no curtailing of the orchestra's operation for 1954-55. It was reported that donations to the orchestra last year were \$15,000 more than during the previous season.

## Vienna's Festival Weeks Provide International Music Programs

By MAX GRAF

### Vienna

IN recent years the high point of the Vienna music season has come, not as in other music centers, in the winter, when concert life is at its height almost everywhere, but in June. On May 29, this year, festive fanfares from the tower of the Vienna Rathaus announced the opening of the Vienna Festival Weeks, during which the city attracts visitors with drama, concerts, sports, congresses, and exhibitions of art and other creative pursuits. The Bürgermeister of Vienna and the Bundespräsident made speeches alluding to Vienna's traditional hospitality and gaiety; lights shone in every window of the Rathaus and every colonnade; bands and orchestras played Viennese music; the opera ballet danced; and the city's three weeks of artistic and social festivity were launched.

The International Music Festival provided music lovers with three weeks of carefully chosen programs of contemporary music. It embraced six orchestral concerts and seven recitals of chamber music given by artists of world-wide repute. The focus of these activities was the Vienna Konzerthaus, which has occupied itself since the end of the war in making modern music known in Vienna. The Gesellschaft der Musikfreunde represents Vienna's great historical traditions. This organization recently organized an impressive Haydn festival in connection with the transportation of Haydn's skull to Eisenstadt.

### Berg Works Highlights

The brilliant performances of the International Music Festival this year centered in programs of works by Alban Berg. Eugene Ormandy, who won an enviable name for himself here last year, conducted the opening program, which included orchestral excerpts from Berg's "Lulu". After this event, to which speeches by the Minister of Education and Vienna's Bürgermeister lent a festive tone, almost every succeeding program brought music by Berg, so that we enjoyed a thorough survey of his instrumental works and songs. The Vienna Staatsoper announced a performance of "Wozzeck", the last great representative opera produced in Austria, but it did not keep its promise. Obviously, there are many reactionary influences still alive in this country.

The festival concerts of Berg's music this year reminded me of the days when his music was first performed in Vienna, only to be met with scorn and laughter. It was Arnold Schönberg who introduced Berg to the Viennese public by conducting his "Ansichtskarten", to a text by Peter Altenberg, at an orchestral concert in the Musikvereinsaal. No operetta amused the Viennese public more, and the uproar was so great that the concert had to be abandoned. Now, fifty years later, Berg is recognized as a genius of expressionism. The 1954 International Music Festival might well have been called an Alban Berg Festival. At a concert energetically conducted by George Szell, Arthur Grumiaux played his Violin Concerto with technical perfection, profound insight, and tender pathos. The success was deserved.

Other high points of the festival were Monteverdi's "Orfeo", prepared and conducted by Paul Hindemith; a chamber concert, conducted tellingly by Paul Strauss, which brought Mar-

tinu's "Sinfonietta La Jolla", Stravinsky's "Apollon Musagètes", Frank Martin's Passacaglia, and Milhaud's Suite Française; an especially interesting evening of Lieder sung by Elisabeth Hoengen, including Orff's version of the "Lament of Ariadne" by Monteverdi, Hindemith's "Des Todes Tod", Berg's "Early Songs", and Martin's "Songs of Everyman"; and a chamber concert, led by Virgil Thomson, which brought Henry Cowell's "Hymn", Samuel Barber's Adagio, Aaron Copland's "Appalachian Spring", and Thomson's "Acadian Dances and Songs", and Cello Concerto.

In two other orchestral concerts Vienna heard a whole series of other American works. With elegant simplicity, William Strickland conducted Walter Piston's Toccata; Aaron Copland's "Statements"; Gian-Carlo Menotti's "Apocalypse"; Mary Howe's Passacaglia and Fugue, "Axiom"; William Schuman's Piano Concerto, with Virginia Pleasants as the capable soloist; Samuel Barber's "Second Essay for Orchestra", and Julia Perry's "Stabat Mater", with Mona Paulee as the excellent soloist.

Both of Vienna's opera houses have closed their seasons. The Staatsoper in the Theater an der Wien brought us nothing very new, but relied on established favorites. The novelty was a charming production of Richard Strauss's "Intermezzo", which reminded me of a remark Strauss once made to me: "I should prefer always to compose about myself." Also in the repertoire were a highly artificial production of Donizetti's "L'Elisir d'Amore", and Handel's "Julius Caesar". Stravinsky's "Orpheus" provided an interesting ballet evening.

The Staatsoper in the Volksoper offered a delightful production of Lortzing's "Czar und Zimmermann", staged by Adolf Rott. The young singers of the Staatsoper gave Lortzing's "Der Waffenschmied" in the Volksoper under the gifted conductor Gienel. Operetta novelties were the "Giroflé-Girofla" of Locoq and Lehar's "Graf von Luxemburg". Both opera houses now suffer from a feeling of insecurity, since it is obvious that after the opening of the Opera in the Ringstrasse, under Karl Boehm, Vienna will not need three houses. Either the Theater an der Wien or the Volksoper will cease to be a State Theater.

### Vienna Opera House To Reopen in 1955

VIENNA.—When reconstruction is completed on Vienna's war-bombed State Opera House in September, 1955, the building will be reopened with a performance of "Don Giovanni". Beethoven's "Fidelio" and Strauss's "Die Frau ohne Schatten" will follow during the opening week, and conductors will include Wilhelm Furtwängler, Herbert von Karajan, and Victor de Sabata. The rebuilt opera house will be fitted with the latest in technical equipment, including facilities for television.

### Bavarian State Opera Appoints New Director

MUNICH.—Hans Knappertsbusch has been appointed musical director of the Bavarian State Opera in Munich and will take up his duties at the beginning of the 1954-55 season. Mr. Knappertsbusch in the recent years has acted as guest conductor for a number of opera companies and orchestras in Europe.

## MUSICAL AMERICANA

# New Orleans' Concerts for Youth Receive State, City, School Support

### New Orleans

THE New Orleans Philharmonic-Symphony Society is more than a cultural asset to the city whose name it bears; it has, during the past two seasons, become an active educational force throughout the whole state of Louisiana. The appropriation of \$37,500 recently approved by the State Legislature marks the culmination of the society's program for bringing the best in music to children. Youth concerts are not a new thing for the New Orleans Philharmonic. Since the inception of the orchestra, there have been special programs given for the children of New Orleans, and the present series is an outgrowth of them. Early in the orchestra's history, concerts were given for school children at which a modest admission was charged, but it is estimated that not more than 3,000 children heard the series. In 1947 a contract was

drawn up between the City of New Orleans and the society providing for sixteen concerts to be given free for school children from the fifth through twelfth grades in Orleans Parish. This was the beginning of one of the most extensive youth concerts series in the nation, and came under the supervision of the New Orleans Recreation Department.

A governing committee, composed of civic, school, and cultural leaders of the city, was formed to guide and plan for the youth concerts. The committee concluded that even more music should be heard by school children than had been provided for under the existing plan, and it was decided that at least ten of the sixteen concerts should be broadcast over a local station. In this way, each school child could attend one "live" concert and listen to at least four others over the radio in the classroom. All of the concerts were closely integrated with school programs.

During this period the Philharmonic-Symphony Society received \$15,000 from the City of New Orleans, \$7,500 from the Orleans Parish School Board, and donations of \$1,000 from several public-spirited private firms and individuals to help finance this large educational undertaking.

Alexander Hilsberg, former concertmaster and associate conductor of the Philadelphia Orchestra, came to New Orleans as music director of the orchestra at the beginning of the 1952-53 season. With a brilliant record of achievement in children's concerts already accomplished in Philadelphia, Mr. Hilsberg immediately wished to broaden the scope of the series launched by the New Orleans Philharmonic.

### Education Board Co-operates

With the co-operation of local and state officials, as well as private citizens and corporations, the venture was set up under the auspices of the State Department of Education. Superintendent of Education Shelby M. Jackson sent bulletins to all school principals announcing that broadcast symphony programs would become part of the regular curriculum. Together with Dr. Lloyd V. Funchess, supervisor of music in the State Department of Education, Mr. Jackson visited schools in order to help them integrate the concerts into their school program.

Such a series required additional funds if it was to survive. Companies and individuals were asked to contribute \$3,000 apiece as sponsors of the state-wide broadcasts. The musicians' union co-operated with the plan by allowing the orchestra to give its radio services without extra compensation, and local stations agreed to contribute their time and facilities.

During the 1952-53 season, twelve concerts were broadcast over a state-wide network of eleven stations, with WNOE, New Orleans, as the originating station. Over 600,000 children in all of Louisiana's 64 parishes listened to the concerts, and an estimated 400,000 adults also tuned in. Letters poured in from all over the state. Children, teachers, parents, and state officials all expressed their appreciation and approval of the series, and throughout the nation music educators

and critics alike hailed the series as one of the finest contributions ever made to the field of young people's concerts.

In 1953-54, what had begun so auspiciously developed even further as the broadcast network increased to twelve stations, and organizations such as the Statewide Parent-Teacher Association co-operated to make the programs more widely heard. Efforts were made to supply radios to schools where they were needed, and all schools were encouraged to give time in their schedules to the broadcasts. In addition, the State Board of Liquidation gave the Philharmonic \$16,000 to help in the ever-increasing costs of the program.

With the additional appropriation of \$37,500 just received from the Legislature, the youth concerts have become firmly established as part of Louisiana's educational program. The finest in music will go out from New Orleans to the remotest bayou and the smallest town of the state, where children will hear it as part of their school curriculum. This state-wide program, unique to Louisiana and to the orchestra, depends for its success upon the co-operation of many individuals and groups. Philharmonic officials and artists, together with radio stations, business firms, private citizens, teachers, and state representatives, have shown that it can be done—to combine their talents and resources and provide the rich heritage of music in the education of their children.

## Tanglewood

(Continued from page 3)

the "Agnus Dei" and Mr. Stewart's "Qui tollis" were among the outstanding vocal contributions.

After such a balanced, winsome program as this, Saturday evening's fare in the Shed was somewhat disappointing. Prokofiev's Sixth Symphony, Liszt's Piano Concerto No. 1, Strauss's "Don Juan," and Elgar's "Enigma Variations" made up the catch-all program. Jean Morel's conducting of it, though, was distinguished on all counts. Elgar's Variations, which tend to ramble on in a disjointed fashion, received Mr. Morel's closest attention, and by effecting striking contrasts in orchestral color from section to section, he made them quite listenable from beginning to end. He was joined in the Liszt concerto by Nicole Henriot, whose playing was brittle and technically facile but lacked some of the bold heroics that make this work "sound".

Sunday's program turned again to

celebrate the Berlioz centennial. Mr. Munch, the composer's ablest champion today, led the orchestra in his "Beatrice and Benedict" Overture and the "Harold in Italy", with William Primrose as viola soloist in the latter. Mr. Munch's devotion to this music was at all times apparent, and his readings of these two scores revealed more of their musical invention and lyric inspiration than any this listener has heard. Mr. Primrose played the role of protagonist in "Harold" with confidence and appropriate Byronic flair. Ernst Toch's Symphony No. 2, which received its American premiere in Los Angeles last season, and was performed later in New York, completed the program, bringing the weekend to a rousing finale.

—C. B.

On Tuesday, July 27, the students of the Berkshire Music Center opera department offered a triple bill containing Paul Hindemith's "There and Back" ("Hin und zurück"), Ernst Toch's "The Princess and the Pea", and "L'Amphiparnaso", a madrigal opera by the sixteenth-century Italian composer Orazio Vecchi. The Vecchi work, which received its first staged performance in the United States on this occasion, was presented in commedia dell'arte style under the musical direction of Hugh Ross, who was outfitted in period costume along with the singers. The cast included two madrigal groups and one of pantomimic dancers.

While "L'Amphiparnaso" was sung in its original Italian, the remaining operas were given in English adaptations. Hindemith's ten-minute operetta, presented under the title "There and Back", deals amusingly with a husband who shoots his wife and commits suicide. The merriment derives from the fact that the action goes forward and then backward. The principal roles in this performance were sung by Bernard Barr, Ann Tierney, and Helen Zimmler. Samuel Krachmalnick conducted.

The evening ended with Toch's "Princess and the Pea", which, with the Hindemith work, received its premiere in Baden-Baden, in 1927, and is based on the Hans Christian Andersen story. The principals were John Horner, Emelina DeVita, Robert Simpson, and Evelyn Lear. Paul Vermet was the conductor. The three operas were staged, at the Theater-Concert Hall, by Frederic Cohen, Elsa Kahl, and Morton Siegel. Settings and lighting were by John Blankenship, and the costumes by Leo van Witsen, both regulars at Tanglewood. Marion Farquhar prepared the English translations of the German operas.



SIGNING AUTOGRAPHS

Julian Olevisky, violinist, complies with requests from some of the younger music-lovers of Beacon, N. Y., after his concert there under the auspices of the Beacon Civic Music Association

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# Role of the Words Is Important In Singing, Says George Rasely

By ROBERT SABIN

"I N the beginning was the word." As a singer and as a teacher, George Rasely has found this admonition ever-helpful. And he has had the opportunity to test it in many fields. When Mr. Rasely made his debut as the stuttering Wenzel in Smetana's "The Bartered Bride" at the Metropolitan Opera, Olin Downes of the New York Times called attention to this wide range of interests by remarking: "He, by the way, is a church singer in his less abandoned moments, but versatile. Years ago he appeared here under Morris Gest in Chu-Chin-Chow. He had occasion recently to hurry from a choir rehearsal to the other rehearsal on the Metropolitan stage." Not only has Mr. Rasely worked in church music, concerts, opera, and operetta, but he was a pioneer in radio as well. In one series, the Morning Musicales, he sang over 700 songs in four languages, this over a period of four years.

This experience in radio brought home the importance of the words in singing to Mr. Rasely. For the radio public had no visual image to aid in making the dramatic points of song. Many who listened did not know the songs and had to learn about them from the text. Singers who did not make their words plain were lost. Many artists with excellent voices had high hopes of breaking into radio, only to suffer disappointment, because they failed to make themselves understood. The words are vital not merely in projecting the emotional and intellectual content of a song, Mr. Rasely points out, but in the physical process of singing, the building of vocal technique. "Voice is only part of song," he explains, "and the idea counts just as much. Everything you sing is a complete entity and a complete experience."

When Mr. Rasely finds one of his pupils becoming too absorbed in tone production as such, at the expense of a rounded interpretation, he reminds him: "You are a teller of tales. If you tell a story with your song, the tone and word are both enhanced. Your performance will transcend your ego. On the other hand, you may ruin your chance as a vocalist by your preoccupation with yourself as a singer." The singer who is fully aware of what he is singing, in human and poetic terms, will actually find his technical problems easier.

## Imitating Flow of Speech

"In any language, the thing that trips the singer is words. He must be careful not to carve his speech in big blocks, which encumbers the flow of the tone. Resonance, and he should develop a molded speech flow. We may tire in thoughts and ideas, but we can talk for hours! Why? Because we are in the easy, approximately four-tone flow of the speaking voice. When we are singing, we encounter elevations of an octave or more, and the height of the pitch brings more physical stress. But the singer should strive to achieve ease of speech in his vocalization. Many young artists are too concerned about melodic flow, when they should be thinking of speech flow. We need both, but the former is always more at the expense of the latter. More stress on speech flow is needed. It will help them in singing easily and beautifully."

Mr. Rasely finds that too many singers are concerned about them-



George Rasely in the title role of "Marouf," opera of Rebaud

selves and the purely technical aspects of the song, without bothering about the idea behind the song. Also, as he puts it: "You can get a basket full of voices for a dime; but it is harder to find intelligent singers. The man with the lesser voice but the greater intelligence will win out every time." Of course, the singer must use the idea through text rather than tone followed by word. In achieving a natural speech flow and making the listener understand what you are singing, it is important to avoid distortions. Too, the singer must not get a fixation on vowels. Consonants are also practical if you know how to handle them. A song that is an unintelligible series of pleasant vowel sounds only is no song. Some people talk about five vowel sounds, but there are many more, for each has its diphthongs. The singer should not impose prefabricated vowel sounds upon words but use natural word sounds."

Preoccupation with self, at the expense of the music, can lead any singer astray. Sometimes they positively choke themselves in their strenuous efforts to make an effect, when they would be twice as effective if they let the music speak for them through the word.

Forcing for attention is always a mistake. Mr. Rasely remembers a colleague in a production of "The Student Prince" who used to bang the tin apron of the stage with his cane to attract the attention of the audience, who was both astonished and annoyed when Mr. Rasely quietly took the scene away from him by using the legitimate dramatic opportunities of his role and some telling musical detail to bring the audience attention back where it belonged.

In recent years, Mr. Rasely has devoted himself increasingly to composition, and he has applied here the lessons he learned in performance. He spends many hours in working out recitative and melodic passages in religious works that have some meaning and dignity, instead of repeating the clichés that have been used by scores of writers. Many composers lose the thread of religious song in ingenuities that add nothing to the significance of the music. But Mr. Rasely believes that religious music should be as emotionally sincere and direct, perhaps even more so, than secular music. Sometimes, during a service he hears a phrase that will give him the idea for a new lyric. Always, he strives to make the musical line reflect the

creative vision of the text or vice versa. Sometimes he will change several lines of a lyric to fit the text of the minister's words in the sermon.

Music for children has also interested him, and he has published several works, including one called "Father Goose, His Stories in Rhyme and Rhythm". Two elements are necessary in music to appeal to the minds of the young, he believes: a background of authenticity and a relationship of the names and places in the text to things with which they are familiar. Thus, in his animal songs, he describes the actual habits and activities of the animals, as they might be observed by children. And in a song about Echo, he tells the Greek myth in simple terms of today. Whether in singing or in composing, he is convinced from a lifetime of experience that you should say what you mean and mean what you say.

## Moravian Music Heard in Festival

BETHLEHEM, PENNA.—The second Early American Moravian Music Festival and Seminar, under the direction of Thor Johnson, was held at the Moravian College for Women and the Central Moravian Church here during the week of June 21. A similar festival will be held in Winston-Salem, N. C., in 1955.

In keeping with Moravian tradition, this year's festival featured chamber and symphonic works, as well as sacred music. Several anthems edited and translated by Clarence Dickinson and his wife and newly published by H. W. Gray and Co. were used on the festival programs. Since the anthems are non-denominational, but rather purely Biblical in text, they should find wide use in all Christian churches.

A string quintet by the best known of the Moravian composers, Johann Friedrich Peter, opened the first pub-

lic concert, after which soprano Maud Nosler, who sings with a Ferrier-like spirit of interpretation, performed two songs by Jeremiah Dencke, the first composer among the Moravians in America.

A first performance was listed for an overture by the nineteenth-century composer Charles Homman, the first overture for full symphony orchestra ever written in America. Typical of Italian design, it was at the same time amazingly original, and its performance was one of the highlights of the festival. At a later concert, there was a symphony in E flat by C. F. Abel (1726-1787) and a Symphonic Concertante for violin, viola, and orchestra by J. C. Bach, with Isadore Cohen and Abraham Skernick as soloists.

Seminars were held in Choir Repertory (Mr. Johnson), Moravian Composers (Donald McCorkle), Hymnology (Ruth Pfuhl Grams), Wind Instrument Ensemble (Elbert Petree), and Solo Repertory (Miss Nosler). Registrants made up the chorus, which was augmented by local and nearby townspeople who came evenings to rehearse.


The chorus, under the dynamic leadership of Mr. Johnson, who was an inspiration to all who in any way participated, sang magnificently. In "Thy Guiding Hand" by Reissner and "Behold a Sight" by S. Peter, they sang with profound depth of emotion, and in their closing anthems "The Golden Gates Are Lifted Up" and "Sing O Heavens" both by J. F. Peter, the joy that emanated from their performance was notable.

—MARY CANBERG

## Publicity Director Signed By New York City Opera

Alix B. Williamson has been appointed general press representative and publicity director for the New York City Opera Company.

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# NEW MUSIC

By ROBERT SABIN

## The Princess and the Pea In English Translation

Ernst Toch's charming comic opera "The Princess and the Pea" has been issued in an English version, with a translation by Marion J. Farquhar, and is available in vocal score from Associated Music Publishers. The work is being performed at the 1954 Berkshire Music Festival. Toch's music sounded much peppier a quarter of a century ago than it does today, but "The Princess and the Pea" has lost none of its excellent workmanship and piquancy. Like Poulenc, Toch strives neither for profundity nor for revolutionary novelty, but he almost always writes entertainingly and skillfully.

## Garland of Mountain Song From Kentucky Family

"A Garland of Mountain Song," a collection of songs from the repertoire of the Ritchie Family of Viper, Ky., was "born in the minds of Carl Sandburg and Alan Lomax," according to Jean Ritchie and Hally Wood Gordon. Miss Ritchie edited the volume and wrote the notes; and Miss Gordon made the piano accompaniments. The book was produced under the supervision of Milton Rettenberg. The drawings by Alberta Sordini are perhaps more suggestive of Greenwich Village types than Kentucky mountain types, but they are undeniably handsome. Merle Armitage has designed the book imaginatively.

In his foreword, Mr. Lomax writes: "Ballad singing, like talent for music in general, often runs in families. There were the Bachs of Germany, good at Chorales and counterpoint. There were the MacCrimmons of Skye, who were good at pibroch and taught all Scotland the 'big music' of the bagpipes. There are the Smiths of the Shenandoah Valley, who have spread the ballads to the west from Virginia to Kansas. And in Kentucky, two of the great ballad singing families were the Combes of Knott County and the Ritchies of Perry County. The family ballads of the Combes formed the basis of the first

## from leading publishers

scholarly book on the British ballad in America, done by Professor Josiah Combs as a doctorate thesis for the Sorbonne, and published in Paris. In Jean Ritchie's book, "Singing Family," the prolific ballad-singing Ritchie tribe will sit for its portrait. This book, "A Kentucky Garland," serves as a prelude and musical companion for the Ritchie family book, and contains some prime Ritchie songs; and that is to say, you won't find anywhere a better batch of Appalachian mountain songs."

A better recommendation could scarcely be found than these words by a distinguished authority. This volume is issued by Broadcast Music and sold through Associated Music Publishers.

## Records of Folksong Listed by Library

The Library of Congress has issued a comprehensive list of American folksongs currently available on records, including about 1,600 items. The booklet was prepared by the Folklore Section of the Music Division, with the help of the Record Industry Association of America, of which John W. Griffith is executive secretary. The songs are listed alphabetically, with the name of the performer and of the manufacturer, and the volume contains an index. The list is available from the Superintendent of Documents, at the U. S. Government Printing Office, Washington 25, D. C., for 60c. The list does not pretend to be exhaustive but it will be expanded and revised, if public interest is sufficiently strong.

## Pete Seeger Reissues Manual for Banjo

I recommend Pete Seeger's "How to Play the 5-string Banjo" not only to aspiring banjo players but to all and sundry. Its informality of style, common sense, and delightful breeziness make it refreshingly different from most works of its type. To accompany the publication of this second revised edition of his manual Mr. Seeger has prepared an LP recording, "The 5-string Banjo Instructor," obtainable from Ethnic Folkways Recordings, 117 West 46th Street, New York. The manual is printed by the author at Beacon, New York. The 5-string banjo was the instrument played by our pioneer forefathers, but by 1940 it had almost disappeared. Mr. Seeger tells us in an interesting historical note. Now, he believes "the old 5-stringer seems due for a comeback." So delightful is this instruction book that I found it difficult not to rush out to a hock shop (recommended by Mr. Seeger as the best place to find a 5-stringer) and to set to work on some of the folk tunes he provides as exercises.

## Karl Ulrich Schnabel Discusses Pedal Technique

"Modern Technique of the Pedal" (A Piano Pedal Study) by Karl Ulrich Schnabel can be recommended heartily to performers and students alike. In 39 pages, Mr. Schnabel packs more good sense about the various problems of pedalling than one can find in many long volumes on piano technique. Musical illustrations make his points clear. Every pianist knows that pedal marks are one of the least satisfactory elements in printed music and that much is left to the performer's imagination and skill. Mr. Schnabel analyzes the subtler aspects of pedalling, offers suggestions for notation, and shows how they can be achieved in familiar works from the literature. The booklet is issued by Mills Music, Inc.

## First Performances In New York Concerts

### Opera

Chisholm, Erik: "Black Roses"; "Dark Sonnet"; "Simoon" (Punch Opera, July 6)  
Kalmanoff, Martin: "A Quiet Game of Criddle" (Greenwich House Opera Workshop, June 8)

### Orchestral Works

Godfrey, Kathryn: "Marine Boys' March" (Stadium Concerts, July 3)  
Gould, Morton: Concerto for Tap Dancer and Orchestra (Stadium Concerts, July 12)  
White, Clarence Cameron: "Elegy" (Naumburg concert, July 4)

## Sousa Band Society To Receive Royalties

Leonard Smith has announced that all royalties received from his new march, "The March King," will be donated to the Sousa Band Fraternal Society. The march was written especially to honor John Philip Sousa on the occasion of his 100th birthday next November and was played in a Goldmann Band concert in New York last month. Mr. Smith has also included it in his own band programs at Detroit's Belle Isle this summer.

"The March King" was written by Mr. Smith at the request of the president of the Sousa Band Fraternal Society. It will be featured in a special commemorative concert in New York on Nov. 7, Sousa's birthday.

## West Coast Retreat For Musicians Offered

SARATOGA, CALIF.—Villa Montalvo, the former home of the late Senator James D. Phelan, has been converted into a center for creative activities in the arts under the trusteeship of the Montalvo Association. Living quarters are available on a monthly basis for musicians and other artists with approved projects. Inquiries should be addressed to Frederick P. Vickery, Villa Montalvo, at Saratoga. The Huntington Hartford Foundation, at Pacific Palisades, Calif., continues to offer its fellowships-in-residence at the foundation estate. Fellowships are open to composers and artists of unusual ability and are usually granted for periods of from one to four months. Further information may be obtained from John Vincent, director of the foundation, at 2000 Rustic Canyon Rd., Pacific Palisades.

## Concerts in Pittsfield To Honor Mrs. Coolidge

PITTSFIELD, MASS.—Concerts of chamber music at South Mountain will be presented on Aug. 21 and 22 by Mr. and Mrs. Albert Sprague Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The series will honor the memory of the late music patroness. Two compositions will receive world premieres, one a woodwind quartet by Gian Francesco Malpiero, and the other a vocal-instrumental work by Norman Dello Joio. Milhaud's "Jeux de Printemps" will be given its first concert performance. The participating artists will be the Kroll Quartet, with members of the Boston Symphony; the Hufstader Singers; and a chamber orchestra of Boston Symphony players.

## American Works Heard in Vienna

VIENNA.—Mary Howe's "Axiom" opened an all-American program by the Vienna Symphony last spring. It was followed by William Schuman's Concerto for Piano and Chamber Orchestra, with Virginia Pleasants as soloist; Samuel Barber's "Second Essay" for orchestra; and Julia Perry's Stabat Mater, sung by Mona Paulee. William Strickland conducted.

## Stadium

(Continued from page 14)  
on a Theme by Haydn. The audience numbered about 5,000.

Maro and Anahid Ajemian, pianist and violinist, were the soloists on July 28, with Mr. Scherman conducting. As a duo they played in Chausson's Concerto for Violin, Piano and Strings, Op. 21, adding Ravel's "Habanera" as an encore. Maro was heard earlier in Franck's Symphonic Variations, and Anahid in Saint-Saëns's Violin Concerto in B minor. Dukas's "The Sorcerer's Apprentice" was the remaining item on the program.

Excerpts from two Bizet operas, "The Pearl Fishers" and "Carmen," were heard on July 29, with Thomas Scherman conducting the orchestra, assisted by six vocal soloists and Max Leavitt, assigned a somewhat naive running commentary, explaining the action.

Mr. Scherman, who had given an integral concert hearing of "The Pearl Fishers" in New York last winter, selected a dozen of the highlights among arias and concerted numbers. These were performed by Genevieve Warwer, notably opulent of voice as Leila; Eugene Conley, an ardent and lyrically effective, if sometimes less than stentorian-toned Nadir; and Robert McFerrin, whose fine lyric baritone and expressiveness were well displayed in the role of Zurga. The tuneful, exotic quality of Bizet's score won a gratifying success as summer concert fare, despite the difficulties of projection in the open air.

The second half presented the Prelude, two Entr'actes and nine vocal excerpts from "Carmen". Elena Nikolaidi in the title role used her sumptuous voice with suppleness and warmth, and gave temperamental intensity to certain passages. Besides Mr. Conley as José, Mr. McFerrin as Escamillo, and Miss Warner as Micaëla, the cast presented Brenda Miller and Madeleine Vose as attractive and clear-voiced exponents of Frasquita and Mercedes. The audience, which owing to some preliminary raindrops numbered only 6,000, was warmly approving of the concert.

—R. M. K.

The Stadium Concerts closed on July 31 with a Rodgers and Hammerstein Night, with Salvatore dell'Isola again as the conductor, as he had been in previous years. The singers heard in excerpts from six of the stage scores were Annamary Dickey, soprano; Claramae Turner, contralto; Davis Cunningham, tenor; and Robert Weede, baritone, with a chorus directed by Crane Calder. The orchestra performed the Waltz from "Carousel" and the "Guadalcanal March" from "Victory at Sea". The other music consisted of solos, duets and choruses from "State Fair", "The King and I", "Carousel", "South Pacific", "Me and Juliet", and "Oklahoma!"

The final concert was cut short by a heavy rain. Total attendance at the 28 events of the season was estimated at 223,500, and the closing night set a record, with some 17,000 present.

## New Opera House Opens in Maine

KENNEBUNKPORT, ME.—The Arundel Opera Theatre opened its new building on June 30 with an English version of Flotow's "Martha", translated by Vicki Baum and Ann Ronel. The company now occupies the former, abandoned City Hall of this town, which was moved to a new location, and equipped for theatre use. The building, originally designed by Abbott Graves, dates from Colonial days. A large lobby and stage have been added, and the adjoining property and house (built in 1791) acquired as living quarters for the young artists of the company during the summer season.

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# Composers Corner

THE Jewish Tercentenary Committee in Chicago has awarded commissions to **David Diamond** and **Ernst Toch** for symphonic works celebrating the 300th anniversary of Jewish settlement in the United States. . . . Louis de Rochemont has commissioned **Morton Gould** to compose a special score for his second Cinerama release, entitled "Cinerama Holiday".

**Igor Stravinsky** has composed a two-part work, "In Memoriam", for the late Welsh poet Dylan Thomas. It is scored for tenor, string quartet and four trombones, and will be given in world premiere at one of the Evenings on the Roof concerts in Los Angeles during the coming season. Stravinsky was contemplating writing an opera with Thomas as librettist when the poet died on Nov. 7, 1953.

**Richard Mchaupt** and **George Antheil** have received commissions from the Louisville Philharmonic Society to write one-hour operas for the Louisville Orchestra. Both operas will be performed in the orchestra's Saturday matinee series next season. Mchaupt's work, called "Double Trouble", will be given its world premiere in December, and Antheil's will be introduced in the spring of 1955.

**Andrzej Panufnik**, Polish composer, has fled to England to seek asylum. He was reported to have left Poland in protest against rigid Communist control of music and other cultural activities. He had received permission to conduct two concerts in Zurich, Switzerland, last month, but he managed to mislead Polish consular authorities there and escape to Britain. His instructions, on leaving Poland, were to return to Warsaw to conduct his newest symphony, celebrating the tenth anniversary of the "People's Poland". . . . **Dmitri Shostakovich** refused to attend this year's Strasbourg Festival for a performance of his Tenth Symphony, allegedly because the French Government had canceled performances by Soviet ballet dancers in Paris in June.

**Howard Hanson** is the recipient of the Man of Music award for 1953 presented by the Phi Mu Alpha music fraternity.

## Contests

**BENJAMIN AWARD.** Auspices: North Carolina Symphony. For an orchestral work, not exceeding ten minutes in length, that is "restful and reposeful" in character. Open to citizens of the United States, Canada, and Mexico. Award: \$1,000. Deadline: Dec. 31. Address: North Carolina Symphony Society, P. O. Box 1211, Chapel Hill, N. C.

**NATIONAL FEDERATION OF MUSIC CLUBS YOUNG ARTIST AUDITIONS.** (See MUSICAL AMERICA, June, 1954). Additional awards: Management contract with Inter-Allied Artists Corporation, for an American-born lyric tenor placing in the final auditions; paid solo appearances with the Boston Symphony Pops and with the Cincinnati Symphony, for winners in the other categories.

**OHIO COMPOSERS COMPETITION.** Auspices: Youngstown Symphony Society. For an orchestral work of six to eight minutes duration. Open to Ohio residents or Ohio-born composers. Award: \$100. Deadline: Nov. 15. Address: Youngstown

Symphony Society, 36 N. Phelps St., Youngstown 8, Ohio.

**Donald J. Martino**, of Plainfield, N. J., is the winner of the 23rd Kate Neal Kinley Memorial Fellowship at the University of Illinois. He proposes to spend the \$1,000 stipend attached to the fellowship studying in Florence with Luigi Dallapiccola. . . . **Alfred Grant Goodman**, of New York City, has written the prize-winning score for Ohio University's second annual chamber opera competition. His one-act opera is titled "The Audition" and was performed by the university's summer opera workshop last month. . . . The National Federation of Music Clubs and its affiliated state federations have announced the placing of 39 scholarships at summer music centers this year. Transylvania Music Camp in Brevard, N. C., led the eight institutions profiting from the NFMC scholarship program with a total of 24 scholarships.

The jury auditioning in the 1954 YM & YWHA Young Artists' Contest has decided not to make any awards this year. Honorable mention was awarded to **Naomi Weiss**, pianist, of Chicago, and **Emilia Cundari**, soprano, of Detroit.

**Humbert A. Pelosi**, general manager and director of the Philadelphia La Scala Opera Company, announces that the company's annual auditions will continue through Oct. 7. One singer will be chosen for a major role in one of the regular subscription performances of the 1954-55 season.

## Foundations Announce Composer Grants

Three composers have been named recipients of the annual \$1,000 Arts and Letters Grants awarded by the National Institute of Arts and Letters to non-member artists, composers, and authors. They are **Ingolf Dahl**, **Colin McPhee**, and **Hugo Weisgall**. The grants, part of the institute's program to stimulate the development of the arts in the United States, are given each year as practical recognition of the work of more established artists and as encouragement to younger artists of demonstrated ability.

Another organization offering assistance through grants to American composers, as well as to artists and scholars in all fields, is the John Simon Guggenheim Memorial Foundation, which has awarded 243 fellowships this year. The eight composers so honored are **Louis Calabro**, **Lou Harrison**, **Alan Hovhaness**, **Hunter Johnson**, **Benjamin Lees**, **John Perry**, **Robert L. Sanders**, and **Eugene Weigel**. A Guggenheim fellowship was also awarded to **Merce Cunningham** in the field of dance.

Grants in the history of music went to **David Dodge Boyden**, University of California, history of violin playing; **William Loran Crosten**, Stanford University, history of opera; **Eta Harich-Schneider**, New York City, Japanese medieval music; **Paul Henry Lang**, Columbia University, history, style and esthetics of classical eighteenth-century music; **Kenneth Jay Levy**, Princeton University, French secular music of the sixteenth century; and **Frederick William Sternfeld**, Dartmouth College, study of film music.

The Frank Huntington Beebe Fund for Musicians has announced the following winners of awards for music study abroad next year: **William C. Byrd**, of Cincinnati, for conducting, and **John Moriarty**, of Fall River, Mass., in piano. Mr. Byrd has been active in Cincinnati, conducting



### CONFERENCE

**Everett Lee**, conductor, left, discusses with **Clarence Cameron White** the latter's "Elegy", which won the 1954 Benjamin Award in New Orleans. Mr. Lee conducted the work in his concert with the Naumburg Orchestra in Central Park, New York, on July 4

the orchestra of the College of Music, serving as musical director of the Music Drama Guild, and, this year, as guest conductor of the Cincinnati Symphony. Mr. Moriarty made his formal debut in Boston last fall.

Two musicians have been awarded Opportunity Fellowships for 1954-55 by the John Hay Whitney Foundation. They are **Rhea Jackson**, of New York City, and **Gregory Frame Simms** of Newton, Kan., both of whom will use their fellowships to continue vocal studies in Europe. Mr. Simms is enrolled as a candidate for a Master's degree in voice at the Paris Conservatory.

## England

(Continued from page 5)

voted to pieces of rather slight importance, in recognition of the Janacek centenary — conducted by **Imogen Holst**; two "St. John Passions", by **Schütz** and **Bach**; a demonstration of *musique concrète* by **Tony Mayer**, cultural attaché of the French embassy in London; a choral concert containing **Priault Rainier's** "Cycle for Declamation", from "Devotions" by **John Donne**, along with various baroque and pre-baroque works; and a miscellany of chamber music by **Rubbra**, **Bartók**, and standard composers. **Francis Poulenc** was prevented by illness from appearing as lecturer and as pianist in his own "Six Improvisations".

The title role of "The Rape of Lucretia" was taken by **Martha Lipton**, the first American artist to sing the part on British soil. Her performance was a resounding success. She looked beautiful, moved well and expressively, fitted perfectly into the exquisitely detailed production of **Basil Coleman**, and sang with passion and musicality. **Marko Rothmüller** was a sturdy and forceful **Tarquinius** whose manly outlook did not debar him from sensitive understanding of the music. As the two members of the chorus, **Arda Mandikian** and **Raymond Nilsson** sang with expert command of the special inflections of **Britten's** style, but—happily enough, from my point of view—did not always achieve clear enough diction to enable the audience to follow the thread of **Ronald Duncan's** theologizing text.

The production as a whole came about as close to perfection as any opera performance ever does. **John Piper's** sets, which were lovely in the big New York version at the Ziegfeld Theatre in 1949, are ten times as beautiful in the minuscule dimensions they were originally intended to have. Mr. Coleman's stage direction avoided such wasteful devices as **Agnes De Mille's** agitated Romans scurrying about the stage, and concentrated upon

the main issues with quiet simplicity. **Norman Del Mar**, one of the best of younger English conductors, combined rhythmic flow, structural solidarity, and theatrical impulse with tenderness and rare attention to nuance. It is an inescapable fact that nobody else knows how to extract the full flavor from "The Rape of Lucretia" as the English Opera Group can.

The Aldeburgh Festival is now becoming aware of growing pains. A modern 600-seat theatre is proposed to take the place of the Jubilee Hall, with its eighteen-foot-wide stage and wholly inadequate technical equipment. Even if the Venice Festival had not signed up for the world premiere of **Britten's** new opera "The Turn of the Screw" in September, the Aldeburgh Festival could not have handled the necessary lighting effects in the Jubilee Hall. The directors of the festival hope to raise enough money to build a model experimental opera house, capable of caring for works up to the size of the smaller Mozart operas. A site has been chosen away from the center of the village, with a wide view of the Suffolk marshes and the Peter Grimes sea.

Covent Garden, a tireless institution, continued to provide Londoners with opera until July 24, when it instituted a recess until the opening of the autumn ballet season at the end of August. To conduct "Fidelio", **Fritz Stiedry** was called in on short notice to replace the late **Clemens Krauss**. His performance was profoundly moving, for to an extraordinary degree he was able to delineate and reconcile the widely diverse styles and moods of **Beethoven's** transcendental pastiche. **Sylvia Fisher**, in notably better voice than for some time past, sang **Leonore** gloriously, recapturing much of the old-time splendor with which the great sopranos of the past used to invest the "Abscheulicher!" scena. **Julius Patzak**, though fading vocally, still remained the finest **Florestan** of our day.

The final production of the Covent Garden season, Strauss's "Der Rosenkavalier", enabled London to hear **Rudolf Kempe** conduct it. He did not efface memories of **Fritz Reiner** and **Erich Kleiber**, but it was a first-class job. **Miss Fisher** sang the **Marschallin** with the most ravishing tone I have heard since **Helen Traubel's** single season in the part. **Constance Shacklock** again proved to be one of the most accomplished and likeable of all **Octavians**. **Ruth Goldbaek** of the Danish State Opera gave little illusion of girlishness as **Sophie** and sang without much nuance, but the upper half of her voice was clear, fresh, and free, and I had to think back to **Eleanor Steber's** days in the role to remember as nice a high C sharp.

## Beethoven Concert Opens South Mountain Series

**SPRINGFIELD, MASS.**—A Beethoven concert launched the series of six programs at the South Mountain Music Hall on the afternoon of July 10. **Alexander Schneider** and **Artur Balsam** shared the program, under the joint sponsorship of the Elizabeth Sprague Coolidge Foundation in the Library of Congress and the Fromm Foundation of Chicago.

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## Washington Musical Scene

(Continued from page 6)

erected for this specific purpose. Ethel Smith, the vivacious and saucy Hammond organist, was the soloist on this occasion. The orchestra played excerpts from Stravinsky's "Firebird" with elegance and luster.

Anna Russell drew a crowd that filled the 4,800 seats of the Carter Barron for her appearance with the orchestra on June 25. The great outdoors and the backdrop of a full symphony gave her new and outrageous gamuts to explore, to the roaring delight of her audience. Mr. Mitchell complemented all the gaiety with a sly and assured performance of Ibert's "Divertissement".

Herva Nelli and Jan Peerce were in splendid voice as soloists on Grand Opera Night, June 27. Their duets from "Tosca" and "Cavalleria Rusticana" were tremendously exciting vocally and dramatically moving, receiving uncommonly fine support from the orchestra under Mr. Mitchell. Sumptuous warmth of tone and intense depth of expression marked Miss Nelli's singing of the "Ave Maria" from "Otello" and "O Patria mia" from "Aida". Mr. Peerce's excellent musicianship and robust tenor made the "Flower Song" from "Carmen" and "O Paradiso" from Meyerbeer's "L'Africaine" joys to hear. Even Rossini's much played Overture to "William Tell" elicited a quality of freshness in the handsome performance accorded it by the orchestra.

Dorothy Maynor sang substantial arias and songs by Bach, Handel, Mendelssohn, Villa-Lobos, and others as soloist with the orchestra on June 29. Here was great singing of literature often deemed too heavy for summer concerts. The enthusiasm of the audience recalled her and, in the silence of the amphitheater, she sang two spirituals unaccompanied.

### Music at the Cathedral

The Washington Cathedral has been the scene for two recent events of stature. The Washington and Cathedral Choral Societies, with an orchestra from the membership of the National Symphony, under the direction of Paul Callaway, performed William Walton's dazzling "Belshazzar's Feast" on May 10, with Todd Duncan singing the solo portions magnificently. Gustav Holst's mystic "Hymn of Jesus" and several shorter works of Heinrich Schütz preceded the Walton. The combined chorus was assisted by the boys of the Cathedral Choir and a smaller choral group trained by Mr. Callaway. The program, excellence of ensemble, clear diction, and the moving penetration of the texts made this a peak performance.

On June 27 Isobel Baillie, the renowned soprano from Great Britain, sang Mozart's Cantata, K. 619, and Henry Purcell's "The Blessed Virgin's Expostulation" at choral evening in the Cathedral. Miss Baillie is possessed of an instrument of ethereal beauty, ever so smooth in scale, which she employed with great art in memorable presentations of these two masterpieces. Mr. Callaway's accompaniments at the organ were superb. Also included in the service was a new setting of the Magnificat by the young and gifted composer Ronald Arnatt. This was sung by the Cathedral's summer male choir. Marring the event was the strained quality of the Washington Chamber Chorus, under the direction of Mr. Callaway, in the first performance of an a cappella

setting of the Mass by Russell Woolen. The effect achieved by the singers was by no means their fault alone, for the work abounds in frenetic rhythmic patterns. The male choir singing an unaccompanied plainsong recession was a welcome balm.

Orchestral concerts in Constitution Hall, as the season drew to a close, included four unforgettable events. The National Symphony, with Sir Thomas Beecham as guest conductor, brought the audience to its feet, after a program of Handel, Haydn, Mozart, Debussy, Delius, and Dvorak, on March 3. The Boston Symphony, Charles Munch conducting, with Mary Davenport, contralto, John McCollum, tenor, Yi-Kwei Sze, baritone, and the Radcliffe and Harvard Choruses performed the Berlioz "Romeo and Juliet" on March 11. The magic of the performance was not in the orchestra or soloists but in the youthful zest, clarity, and perception of the chorus, which had been trained by G. Wallace Woodworth. The Philadelphia Orchestra, Eugene Ormandy conducting, gave a stunning first local performance of Bela Bartok's Concerto for Orchestra on March 23. And lastly, Howard Mitchell conducted the National Symphony with mastery and sensitivity in Mahler's First Symphony on March 25. On the same program, Gina Bachauer joined the orchestra in a compelling performance of the Rachmaninoff Second Concerto.

Victoria de los Angeles drew an ovation at her concert in Constitution Hall on March 22. Her singular art in songs by Halffter and Nin erased any minor reservations one may have had with her German lieder.

The eleventh American Music Festival at the National Gallery closed on May 2 with an orchestral concert under the direction of Richard Bales, who is also director of the festival. The conductor was heard as composer in his "National Gallery Suite" No. 2, inspired by paintings in the Kress Collection. These impressions are fresh, brief, and pleasant. The Suite from Walter Piston's ballet "The Incredible Flutist" followed, and the rousing closer to the festival was the first Washington performance of Charles Ives' good natured and witty American Symphony No. 2.

Leonard Eisner opened the festival on April 4. The literature chosen to

represent a cross section of American works for the piano was for the most part second rate. John Jacob Niles sang American folk music in his ingratiating style for the second program on April 11, and the American University Quintet chose Kurt Roger's String Trio, Op. 42, Ulysses Kay's Piano Quintet, Samuel Barber's Serenade for String Quartet, Op. 1, and Gardner Read's Piano Quintet in One Movement, Op. 47, for their program on April 18.

The National Gallery Orchestra, with Mr. Bales conducting, introduced Theodore Fitch's Divertimento for Chamber Orchestra on the all orchestral program, April 25. The piece was written especially for this concert. Mr. Fitch succeeded in making his composition sound by avoiding sudden contrasts in dynamic levels and by adhering to a relatively conservative idiom. Barring the interest in the Ives Second Symphony the most important contribution of the entire festival was Burrill Phillips' ingeniously scored Concerto Grosso, for string quartet and small orchestra. The American University Quartet assisted the orchestra in this arresting piece. Other offerings were Suite No. 2, for string orchestra, Op. 43, by Parks Grant, Douglas Moore's "Village Music", and William Graves' telling March for small orchestra.

### Library of Congress

The list of concerts since January in the Library of Congress is a witness to the wealth of chamber music heard in the nation's capital. William Primrose, violinist with David Stimer, pianist, were sponsored by the Gertrude Whittall Foundation on Jan. 22. The Coolidge Foundation sponsored the Curtis String Quartet on Jan. 29, and the Vegh Quartet on Feb. 5. The New Music String Quartet was sponsored by the Nicholas Longworth Foundation on Feb. 12. Rosalyn Tureck, pianist, appeared with the New York Woodwind Quintet on Feb. 19; E. Power Biggs, organist and string quartet played on March 5; and Joseph Fuchs, violinist, with Lillian Fuchs, viola, appeared on March 12, all sponsored by the Coolidge Foundation. The Whittall Foundation again sponsored a series of spring concerts by the Budapest String Quartet on March 19, 26, April 2, 8, 9 and 16.

The Catholic University String Quartet played concerts on three successive afternoons in May at the Carl Milles Fountain of Faith in National Memorial Park.



Erna Bert Nelson

### TWENTIETH ANNIVERSARY

The Community Concert Association of Spokane, Wash., marked its twentieth birthday with a reception honoring Ward French, president of Community Concerts, and William Warfield, baritone, who gave the final concert of the season. At an anniversary dinner, Mr. French was among the speakers who paid tribute to this association, one of the first Community Concert groups in the Northwest. From the left, Leonard B. Martin, president; Mrs. Grant Dixon, Sr.; Mr. Warfield; Otto Herz, his accompanist; and Mr. French.



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Ellen Brehm in "Dark Sonnet"

## Chisholm Trilogy Given by Punch Opera

Although it is common enough to opera librettos, murder has never received such concentrated attention in a lyric work as it does in Erik Chisholm's trilogy, "Murder in Three Keys", which the active and resourceful Punch Opera staged at the Cherry Lane Theater in New York from July 6 to 31.

Most impressive of the three one-act operas that make up the bill is the second, "Dark Sonnet", based on Eugene O'Neill's "Before Breakfast". Although not one of the great American dramatists' masterpieces, this monologue of a nagging woman is dreadfully effective as she berates her husband with a monotonous stream of clichés common to the mean-minded, self-pitying, and bitter. And there is a powerful climax as she sees her husband commit suicide by slitting his throat with a razor while shaving.

The composer, a Scotsman on the music faculty at Capetown University in South Africa, writes in a niggling, disjointed, dissonant style that pays off in "Dark Sonnet", for it suits the harsh, jangling tirade of the wife. A good actress could possibly plot a more theatrical over-all dynamic scheme for the monologue than Chisholm has in musical terms, yet part of the work's point is in its drab relentlessness.

In the opening-night performance, Ellen Brehm, soprano, was excellent as Mrs. Rowland, the wife, delivering the difficult, angular vocal line with skill and dramatic power.

### Two Premieres

"Dark Sonnet" was first produced in Capetown a few years ago, but the other two parts of "Murder in Three Keys" were given their premieres in Punch Opera's production. The opening work, "Black Roses", describes a horribly gay party in the London of the 1920s, at which an intruder is unwittingly driven to confess a murder he has committed. Chisholm's bumbling libretto muffles a neatly ironic idea, but in a couple of concerted passages his music develops more inner life and coherence than it does at any other time in the trilogy.

In "Simoon", a dated play by August Strindberg, two Algerians revenge themselves on a French leader by killing him through the power of suggestion. An off-stage wind machine contributes more to what mood there is than does a note of the score, which is a pity, because properly atmospheric music might make the play dramatically persuasive. Perhaps it is unfair to judge Chisholm's music by Punch Opera's performance, since the two-piano reduction used may vitiate valuable coloristic ideas in the orchestration.

The production of the three operas was realized with the admirable diligence and scenic imagination of Punch Opera, with Nelson Sykes as general director, Rex Wilder as

music director, and Joseph Braswell as designer. Robert Boberg and Virginia Gerhard were the expert, hard-working duo-pianists.

In "Black Roses" were Harriet Hill, Martha Moore, and Carolyn Burns, sopranos; John Miller and Willard Pierce, tenors; Fred Patrick and Charles Oliver, baritones. Jane Craner, mezzo-soprano; Richard Roussin, baritone; Mr. Miller; and Miss Hill made up the cast of "Simoon."

Punch Opera will present the American premiere of "Aunt Caroline's Will", a comic opera in three acts by Albert Roussel, on Aug. 10 at the Cherry Lane Theater, New York. The libretto, by the French satirist Nino, has been translated into English by Milton Feist.

Roussel wrote his work in 1936, the year before his death. It has been produced at the Paris Opéra-Comique and in Prague. —R. A. E.

## Monteverdi Opera Staged at Caramoor

KATONAH, N. Y.—Two outdoor performances of Monteverdi's "The Coronation of Poppea" were presented by the American Chamber Opera Company on June 11 and 12 at Caramoor, the estate of Mrs. Walter T. Rosen. The opera was conducted by Arnold U. Gamson and had in its principal roles Hugh Thompson, Gloria Lane, William Olvis, and Mariquita Moll. The English version of Chester Kallman was used.

The first in a summer series at Caramoor sponsored by the Westchester Friends of Music, the opera presentations are being followed with a harpsichord recital by Ralph Kirkpatrick, on July 27, and a chamber concert by the New Music Quartet, on Sept. 10.

## Concerts Scheduled For Washington Square

The second season of summer concerts in Washington Square, New York, has been arranged during August. The programs will include works of Bach, Handel, Mozart, Haydn, and others. Four of the events, which will be conducted by Alexander Schneider with a small orchestra, are definitely set. The first two, on Monday evenings, Aug. 9 and 16, are being made possible by contributions from Mrs. Laura M. Graham Forbes and the West Side Savings Bank. The second and third, on Aug. 23 and 30, will be underwritten by Local 802, American Federation of Musicians. The union will pay for every other concert, provided the community supplies a matching contribution.

## Guild Hall Friends Plan East Hampton Fete

EAST HAMPTON, L. I.—The Guild Hall Friends of Music of East Hampton have announced a music festival to be held in the auditorium of the East Hampton High School on three Friday evenings in August. The programs will consist largely of chamber music for trio, quartet and quintet. Among the artists to be heard are Nathalie Boshiko, violin; Albert Katz, cello; Michael Barten, viola; Hella Chitrik, piano; and George Koucky, bass.

## Third Naumburg Concert Played in Central Park

The third in the summer series of concerts by the Naumburg Symphony in Central Park, on July 31, was dedicated to the memory of Elkan Naumburg, on the anniversary of his birth. Guy Taylor, conductor of the Nashville Symphony, was the conductor, and David Well, cellist, was soloist in Bruch's Kol Nidrei and the final movement of the Dvorak Concerto.

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## Cincinnati Opera

(Continued from page 7)  
Jan Pearce as Riccardo used his gorgeous voice with taste and artistry, and without stint. Miss Nelli sang Amelia with ardor and sincerity. A catch in her throat, in the third act, only emphasized the generally first-rate interpretation of the other passages. Clara-mae Turner, as Ulrica, with her superb contralto, added another to her list of operatic triumphs here. Mr. Bardelli's Renato was on a par with his Gerard. Barbara Gibson sang and acted Oscar in top vocal form, and with vivacious stage presence. Messrs. Wilderman and Doe, as the two conspirators, carried their weight in the turbulent story with credibility.

The second week opened with "Rigoletto" on July 4. Mr. Guarrera,

making his first appearance anywhere in the title role, used his impressive baritone with good effect, acted the role with intelligence, versatility and warmth of expression. His portrayal will doubtless gain in polish with greater experience of it. Mr. Poleri's Duke was an engaging characterization, arrogant and suave, vigorous and interesting. Dolores Wilson, in her debut with the company, was an attractive Gilda. Her singing was seasoned and confident, though some of her high tones were not fully satisfying. Mr. Wilderman's Sparafucile was a high point of the production. Rose Marrone, as Maddalena, had rich vocal quality, but some lack of steadiness. Minor roles were well handled by Mr. Tallone, Miss Albrecht, Guy Gardner (Aria Auditions winner), Miss Thorsen, Messrs. Engelman and Doe. Yet the performance as a whole was spotty, owing in part to some overrapid tempos in Anton Coppola's conducting.

Richard Tarp effected his local baton bow at the July 8 hearing of "Carmen". He maintained a steady and well-co-ordinated control over both singers and orchestra. Brenda Lewis made her first appearance anywhere in the title role, presenting a somewhat overhoydenish interpretation, but one that was well worked out. She lacked the vocal color and richness to be a Carmen of great emotional depth, but her singing was musically and facile. Helen George's Micaela was an outstanding contribution to the performance. Her voice was radiant and true, and she gave to the part a sincere and girlish inflection. Charles Kullman's Don José, which he has sung so often here, met with enormous approval. Mr. Guarrera's Escamillo was also heartily applauded. John Lawler, in his debut here, was a suave and fine-singing Zuniga. Other capable members of the cast were Misses Francis and Thorsen, Messrs. De Paolis and Gardner. The ballet provided exhilarating color and animation in their second act episode.

### Johnson Leads "Bartered Bride"

Smetana's "The Bartered Bride", presented on July 19, in an excellent English translation, was a rollicking interlude in the season. Thor Johnson, conductor of the Cincinnati Symphony, made his first appearance at the Zoo Opera. His conducting was vital and spirited. The presentation was fortunate to have Jarmila Novotna as Marie. A charming actress, she interpreted the part with sincerity and understanding. Her soprano aria in the third act particularly captivated the audience. Rudolf Petrak, as Jenik, was a well-chosen partner, both in solo lines and in duets with Miss Novotna. Mr. Tallone as Vashek proved his mettle in the role. Robert McSpadden's Springer, the circus manager, was amusingly done. Miss Krete exhibited the luscious quality of her voice as Katinka. Lorenzo Alvary, as Kezal, dominated the performance by his authoritative singing, clear and stylized diction, cleverly planned and executed stage business.

Puccini's "La Bohème" opened the third week, on July 11, with Mr. Rescigno at the conductorial helm, in one of the finest performances of the season. His guidance brought careful co-ordination between musicians on stage and in the pit, and deft treatment of the Puccinian idiom. The cast was headed by Mr. Pearce as Rodolfo and Miss Evangelista as Mimì. The other members of the Bohemian quartet were John Brownlee as Marcello, Mr. Wilderman as Colline, and Mr. Engelman as Schaunard. Miss Evangelista had the natural equipment for her role, in voice, acting, individuality and appearance. Miss

George's Musetta was pert and vivacious, but never exaggerated; a portrayal of distinction. Mr. Pearce was in top vocal fettle, a craftsman in histrionics, and he provided stirring moments in the dramatic episodes. Mr. Brownlee was especially commendable for his musically singing and discrimination in stage deportment. Mr. DePaolis gave laugh-evoking characterizations of Benoit and Alcindoro.

Nicola Moscona dominated the "Faust" performance, on July 15, as a fine, experienced Mephistopheles. He adds flavor to the role each time he appears here. Mr. Conley again had the title role, in which he made his debut here early in his career. His satisfying vocal timbre and admirable musicianship were notably in evidence. Dorothy Warenskjold's voice was of a delicate but beautiful quality, and she made an ideal Marguerite on many counts, her charm, fresh beauty and exquisite musicianship in shaping a phrase appealing to connoisseurs. Mr. Torigi, a newcomer who is winning the favor of Zoo Opera audiences, was an effective Valentine. Miss Krete's fine voice was an asset to the role of Martha, and Miss Thorsen sang Siebel's part confidently. Mr. Coppola conducted competently.

### A Spirited "Barber"

The fourth week opened with "The Barber of Seville", led with much success by the gifted Mr. Rescigno, on July 18. Dolores Wilson added more laurels to her Zoo Opera debut this season by singing and acting Rosina with freshness and charm. Mr. Baccaloni, one of the best Bartolos of today; Mr. Guarrera, the finest Figaro we have had here within memory; and Mr. Moscona, who exhibited a deft and resourceful version of the Basilio role—all cooperated with superb accord in making the comedy of high order. A new tenor, Costanzo Gero, as Almaviva, did not measure up to his colleagues. The excellence of Mr. Gardner's Fiorello has a happy feature of the first act; his fine voice, naturalness on stage, and prepossessing appearance indicated potentialities for a successful career.

"Aida", conducted by Mr. Coppola July 20, had a few rough spots, but was on the whole a brilliant performance and can be rated one of the successes of the season. Miss Nelli was in top vocal form as Aida, and sang with splendor, power and authority. As Radames, Mr. Bardi's high tones made up for some unevenness in other parts of his scale. Mr. Bardelli's Amonasro was outstanding in its coordination of dramatic portrayal and vocal expressiveness. Miss Turner's Amneris grew in conviction until, in the last act, she received an exciting ovation. Mr. Wilderman's Ramfis and Mr. Lawler's King were of a strength commensurate with their colleagues'.

Due to the return of Tomiko Kanazawa as Cio-Cio-San and the support of a well-chosen cast, "Madama Butterfly", on July 22 had a most pleasing performance. Principal roles were portrayed with realism and individuality by Mr. Conley as Pinkerton, Mr. Torigi as Sharpless, Miss Krete as Suzuki.

Roberta Peters returned for the final week, appearing on July 29 and 31 in a revival of Donizetti's "The Elixir of Love", with Frank Valentino, Mr. Baccaloni, and Miss Albrecht in the other chief roles. Nadine Conner made her successful Zoo Opera debut on July 30 as Violetta in "La Traviata", other members of the cast being Messrs. Bardi, Bardelli, and others. "Carmen", with Miss Turner in the title role, inaugurated the last week on July 25, with Mr. Poleri singing his first José of the summer, and Mr. Guarrera again the Toreador. There was also a repetition of "La Bohème" on July 28, with Misses Evangelista and Francis, Messrs Petrak, Bardelli and others.



Lignell & Gill

Eleanor Hale Wilson, of Seattle, newly-elected national president of Mu Phi Epsilon, at the convention banquet with Utah's Governor J. Bracken Lee, who welcomed the delegates and visitors

## Mu Phi Epsilon Holds Anniversary Convention

SALT LAKE CITY.—The fiftieth anniversary convention of Mu Phi Epsilon opened here on June 22. The honored guest was Jessie Yuille Yon, a former dean at the Carnegie Institute of Technology and one of three living charter members of the national music sorority. Highlights of the convention proceedings were the presentation of awards to the winning individuals and chapters in MPE's numerous contests and a concert of works that were judged winners in the sorority's original composition contest.

The Marie Morrissey Keith Award, given annually to the active chapter showing the most improvement in scholarship average, was presented to Phi Omega at Westminster College, New Wilmington, Penna. And Karen Maesch, cellist, of Appleton, Wis., a recent graduate of the Eastman School, won the Mu Phi Epsilon Senior Scholarship Award. The unique experience of being initiated into the sorority at a national convention was afforded Naomi Farr, soprano, of Salt Lake City, winner of the 1953 National Federation of Music Clubs Young Artist Award.

Eleanor Hale Wilson, of Seattle, was elected national president for the coming year. Serving with her will be Rosalie V. Speciale, Norma Lee Madsen, Pauline James Baker, and Elizabeth Storer Bothwell, vice-presidents. Ruth Havlik, of Minneapolis, was re-elected national editor, and Bernice S. Oechsler, of Sylvania, Ohio, was made executive secretary-treasurer.

At the invitation of the Mu Epsilon chapter at the Eastman School, the sorority's 1956 convention will be held in Rochester, N. Y.

### Barber at Barter Theater In New English Version

ABINGDON, VA.—A new English version of "The Barber of Seville" by Virginia Card was presented at the Barter Theater during the week of June 28, after which the production was sent out as a touring attraction with bookings at various summer theaters. Miss Card sang the role of Rosina herself in the Barter Theater performances, but she is being replaced by Phyllis Arick on the road. Conductor-pianist for the touring package is Al Fiorillo, Jr.

### Canadian Opera Group Stages Gluck Opera

NEW GLASGOW, N. S.—The Fictou County Opera Guild, of New Glasgow, Nova Scotia, presented two performances of Gluck's "Orpheus and Eurydice" on May 27 and 28. The cast was headed by Vivian Brand, in the title role, and Joyce Goodman, as Eurydice. The work was staged and conducted by Charles Underwood.

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## Organists' Convention

(Continued from page 12)

major Organ Concerto with unusually elaborate and immaculate ornamentation and also offered an interesting group of pieces for organ and brass by Bach, Gabrieli, Marcello and Karg-Elert. The organ was not sufficiently large to balance the orchestra in all the literature, but Mr. Teague wisely chose to provide variety in his registration rather than to seek sheer volume.

Gerard Samuel's Collegium Musicum offered an esoteric orchestral program, on July 15, of music by the Bachs and Handel, paralleling the period from which the major percentage of organ recital literature is drawn these days. The soloists were Eva Knardahl, pianist, and Shirley Klosterman, soprano.

Ronald Arnatt, organist from Washington, D.C., and disciple of pre-Bach literature, opened the convention with a recital at the Church of St. John the Evangelist, St. Paul, on July 11. His program included the complete "Gloria in excelsis" from "Messe pour les Paroisses" of Couperin and Bach's Canonic Variations on "Vom Himmel hoch". Though he played these works with understanding and affection, Mr. Arnatt's success was attributable to his own "Four Plainsong Preludes" written for this convention. These were the sole items on the entire convention schedule that breathed the idiom of today. True, Mr. Arnatt played seven sections of Olivier Massien's "La Nativité du Seigneur" to close his program, but already these seem dated.

As the Arnatt composition was a small bright spot in the welter of organ music selected by the recitalists, so the sound of the small, virtually portable Rieger organ, was an oasis in the week's listening, as played by Heinrich Fleisher in the St. Paul Auditorium on July 14. Mr. Fleisher is organist of the University of Chicago Chapel. It was a signal pleasure to hear the Baroque works of his choice played on this miniature instrument. The Rieger is in sound to the large organ what the harpsichord is to the piano today. (It is also as difficult to keep in tune as a harpsichord.) Hearing the pure voice of individual stops and Mr. Fleisher's sparkling technique reminded one of the ethereal effect of The Rev. Mr. Keller's male choir in plain song.

### Baroque Music Heard

Another exponent of the Baroque period, Arthur Poister, of the University of Syracuse, played the large instrument in the Northrop Auditorium at the University of Minnesota. Here applause was permitted, but such was the spell of Mr. Poister's opening Couperin "Benedictus" that his audience responded with a tribute of silence. His playing was perhaps at its best in the cool refinement of his Bach Passacaglia and Fugue in C Minor. The organ reeds had succumbed to the high temperatures, and there was no evidence of a last minute attempt at tuning. Consequently, some of the program suffered through no fault of the artist.

Arden Whitacre played the same instrument on July 16, and although the instrument was in tune there were mechanical difficulties with the combination pistons just before the performance. Whether this unnerved the performer to the point that he indulged in excessive rubato and a mannered style or whether these are habitual traits in his playing, the overly pointed stresses in his Bach and Franck were annoying. His mannerisms were eminently suited to one composition on his program, the Flor Peeters "Elégie". Highly developed virtuosity shone forth in Marcel

Dupré's fiendish "Variations sur un Noël". In these two compositions Mr. Whitacre excelled.

More Baroque music was played on July 14 by Walter A. Eichinger, of the University of Washington, Seattle, on the Wicks organ temporarily installed in the St. Paul hotel ballroom. He included a suite by George Frederick McKay, but the themes were sixteenth-century hymn tunes. It would be unfair to judge a performer playing a sizable two-manual organ set up and torn down within a space of eight days. Time and expense prohibited the installation of swell shades over any part of the organ, and even the extreme adherents of Baroque design would admit that such a result is carrying things a bit far.

George Markey, of Westminster Choir College, preceded the "St. Matthew Passion" with a brief all-Bach recital in the Hamline Methodist Church, St. Paul, July 15. His playing revealed a sense of structure and registration that promised contact with the listening layman without in any way compromising himself as a musician. This seems to be the greatest need among today's organ recitalists, who either play to an inner circle of purists among their profession or go into theatrics that degrade the instrument.

### Student Contestants

Excellent technique and rare good taste in registration was generally prevalent among the thirteen young student contestants for the Reuter Scholarship award of \$500. The winner was Dale Peters, of Texas, and at present a pupil of Searle Wright at Columbia University. He played a brief recital during the convention and received his award at the final banquet. Runner-up was Doris Hamel, of Philadelphia, a pupil of Alexander McCurdy.

In the course of the tour of the Twin Cities, visits to churches afforded an opportunity for short programs. Earl Barr, organist-choirmaster of the Evangelical and Reformed Church of St. Paul, played the AGO examination pieces. This list included Vaughan Williams' "Prelude on Rho-symedre", Tournemire's "Eli, Eli, Lama Sabachthani", Buxtehude's Chaconne as edited by Seth Bingham, one movement of a Bach trio sonata, the "Rhapsodie Gregorian" by Langlais, and Searle Wright's "Greensleeves".

At Plymouth Church, Minneapolis, the Carillon Singers, a group from MacPhail College of Music, Minneapolis, sang several anthems, including John Leo Lewis' prize-winner "We Sing of God".

Edward Berryman, organist of St. Mark's Cathedral, Minneapolis, gave a short recital on July 15 at the new St. Joseph's Church, Hopkins, Minn. This church is of striking modern design with minute consideration for every detail of acoustics.

The speakers at the convention included a representative of Boldt, Behrkecht and Newman, Pittsburgh firm specializing in acoustics; S. Lewis Elmer, president of the national organization; Donald Ferguson, of Macalester College, St. Paul; Edward B. Gammons, of Groton School, Mass.; Walter Holtkamp, Cleveland organ builder; Allen C. Lannom, of Boston University College of Music; Paul Manz, organist-choirmaster of Mount Olive Lutheran Church, Minneapolis; Theodore Schaefer, organist-choirmaster of the National Presbyterian Church, Washington, D. C.; and Leslie Spelman, of the University of Redlands, Calif.

The general chairman of the convention was Mrs. Arthur J. Fellows, who with Jack Fisher, program chairman, arranged a stimulating schedule.

—THEODORE SCHAEFER



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# OBITUARIES

## LUCIEN MURATORE

PARIS.—Lucien Muratore, 76, noted operatic tenor, died on July 16 of a heart attack.

He was born in Marseilles and, after studying voice and bassoon and winning a first prize, he was graduated from the conservatory in that city. After appearing as an actor with Réjane and Bernhardt at the Paris Odéon Theater, he studied for opera at the Paris Conservatory and made his debut at the Opéra-Comique in Reynaldo Hahn's "La Carmélite", creating the leading tenor role in that work on Dec. 16, 1902, with such success that, the following year, he appeared in the premiere of Edmond Milla's "La Muguette".

In 1905, he made his first appearance at the Paris Opéra, as Rinaldo in Gluck's "Armide". Then in 1906 he created the leading male role in Massenet's "Ariane" at the invitation of the composer. Mr. Muratore sang in Massenet's "Bacchus" in 1909 and his "Roma" in 1910 with the same company. The previous year he created the role of Prinzivalle in Fauré's "Monna Vanna" at the Opéra, a role he was later to sing in America. Other parts that he created in France were in Georges Hùe's "Le Miracle", Strauss's "Salome" (Herod), Saint-Saëns' "Déjanire", and Giordano's "Siberia".

Mr. Muratore was engaged by the Chicago Grand Opera Company in 1913, but he made his American debut with the Boston Opera Company, as Faust on Nov. 26, 1913, and on the following Dec. 4 sang Prinzivalle in the American premiere of "Monna Vanna". His Chicago bow was as Faust on Dec. 15, and his first appearance in New York, with the Chicagoans in "Monna Vanna", was on Jan. 28, 1914.

The following season he was absent from America, being on active duty with the French Army on the western front. Mr. Muratore sang with the Chicago company from 1915 to 1922, among his impersonations being Don José, which he portrayed in New York opposite Mary Garden on the Chicago company's last visit to Manhattan, in 1921. The tenor also, appeared at the Teatro Colón in Buenos Aires in the summer of 1917.

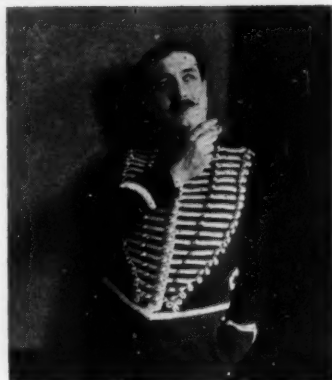
He was an impressive actor and noted for his romantic bearing and ardent manner; though his voice was somewhat limited in scope and volume, he was able to color it with great expressiveness.

Following his return to France, he was heard in opera for several years. During World War II, Mr. Muratore was active as manager of the Paris Opéra-Comique, holding this post in 1945 at the time of the liberation. He also appeared in several films.

His first marriage was to Marguerite Bériza, French soprano, and after being divorced, he married Lina Cavalieri, soprano, who sang with him at the Chicago Opera. This union was also dissolved. He is survived by his widow, the former Marie Louise Brevaud.

## HOLLISTER NOBLE

LOS ANGELES.—Hollister Noble, 53, novelist and former music critic, was found dead of a gunshot wound in the cellar of his home in Sherman Oaks, a suburb of this city, on July 20. He had been missing for five days. Mr. Noble was born in Auburn, N.Y., attended the U. S. Naval Academy, served in the first World War in the Marine Corps, and in the second as a member of the Office of War Information. He was at one time an assistant music critic on the New York Sun, and from October, 1927, to June, 1929, was on the editorial staff of MUSICAL AMERICA. In 1948 he wrote



Victor Georg  
Lucien Muratore as Don José, one of his most noted characterizations

the best-selling novel, "Woman with a Sword", a biography of Anne Elia Carroll, Union heroine of the Civil War. He had been resident in Hollywood as a screen writer for several years.

## JEAN ROGER-DUCASSE

BORDEAUX, FRANCE.—Jean Roger-Ducasse, 81, French composer, died here on July 20. Mr. Roger-Ducasse was born in this city in 1873, and in 1892 entered the Paris Conservatoire. Among his fellow students were Ravel, Florent Schmitt, Louis Aubert, Georges Enesco and others. He studied composition with Fauré, harmony under Pessard, counterpoint and fugue with Gédalge, and piano with Charles de Bériot. In 1902 he won the second Prix de Rome. In 1909 he was made inspector of vocal instruction in the schools of Paris, and later inspector general, holding this post until his death.

Mr. Roger-Ducasse was known particularly for his comic opera, "Cantégril", produced at the Opéra-Comique in 1931, and for his orchestral work with voices, "Sarabande", the latter heard in the United States. He also composed a "Petite Suite", "Suite Française", "Prelude d'un Ballet", "Nocturne de Printemps", "Poème Symphonique sur le nom Fauré", "Variations Plaisantes sur un Thème Grave", all for orchestra; "Au Jardin de Marguerite", for chorus and orchestra; a mimodrama, "Orphée", produced in St. Petersburg and in Paris; Variations, for harp; "Pastorale", for organ; a string quartet; a piano quartet; "Aux Premières Clartés de l'Aube", for chorus; "Le Joli Jeu de Furet", for chorus; and many works for piano and songs. His musical style is marked by sincerity and a balance between the classic tradition and modern devices.

## CARL FORMES

NORTH SALEM, N. Y.—Carl Formes, 68, opera and concert baritone, died here on July 10. Mr. Formes was born in Buffalo, the grandson of Karl Johann Formes, German operatic bass. He was graduated from the Chicago Conservatory of Music and appeared with the Chicago and the Philadelphia-La Scala opera companies in this country, as well as in productions in Australia. He sang baritone roles in operas by Mozart and played a leading part in "The Student Prince" on Broadway. Mr. Formes retired sixteen years ago.

## LUIS RODRIGUEZ

LONDON.—Luis Rodriguez, 31, husband of Mattiwilda Dobbs, American soprano, died on June 26. Miss Dobbs was making appearances at Covent Gardens. She fulfilled a previously arranged command performance in opera before Queen Elizabeth and other members of the Royal Family on June 30, after completing arrangements for the funeral.

## LAMBERT MURPHY

HANCOCK, N. H.—Lambert Murphy, 69, American tenor, at one time a member of the Metropolitan Opera and heard in concerts, died here on July 24. A native of Springfield, Mass., he was a graduate of Harvard, and studied singing with Thomas Cushman, Isadore Luckstone, and Herbert Witherspoon. Mr. Murphy made his debut with the Metropolitan in 1911, remaining with the company until 1915. Roles that he sang included Caradoc in Parker's "Mona" and Montfleury and Cadet in Walter Damosch's "Cyrano", both world premieres; Fainal's Major Domo, in the premiere here of Strauss's "Der Rosenkavalier"; also Vogelsang in "Die Meistersinger", Froh in "Das Rheingold", and Joe in "The Girl of the Golden West". Mr. Murphy was heard in many festivals and was prominent as an early recording artist. He taught at the Malkin Conservatory in Boston and conducted classes weekly in New Haven and Springfield, in later years. He retired from music following a throat operation in the 'forties.

## MRS. HARVEY FIRESTONE

AKRON, OHIO.—Mrs. Idelle Firestone, 79, widow of Harvey S. Firestone, Sr., rubber manufacturer, died here on July 7. Mrs. Firestone, in her youth, studied music at Alma College, St. Thomas, Ont., and maintained an interest in song writing throughout her life. The theme song of the Voice of Firestone broadcasts, "If I Could Tell You", was one of her compositions and has been heard regularly in that series since 1941. She had written another, "In My Garden", for the launching of the series in 1936. Several of her works were sung by leading artists and recorded. Other songs by Mrs. Firestone include "You Are the Song in My Heart", "Do You Recall?", "Melody of Love", and "Bluebirds". In 1948 she was elected a member of ASCAP. Surviving are four sons, Harvey S., Jr., Leonard H., Raymond C., and Roger S., all directors of the Firestone Tire and Rubber Company, founded by her late husband.

## RICCARDO MANNING

VIENNA.—Riccardo Manning, 38, American tenor, died on July 7 here, following an abdominal operation. The singer, born in London, was, as a boy, a chorister in St. Paul's Cathedral. As Richard Manning, he attended the Quebec Conservatory and later was a graduate of the Juilliard School of Music in New York. He had been a member of the Metropolitan Opera for three seasons, and of the New York City Opera Company for two. He sang the role of Prince Charming in the latter organization's revival of Rossini's "La Cenerentola" last season. Mr. Manning had appeared in leading opera houses of Italy, France, Spain, and Portugal and came here this summer to sing the Duke in "Rigoletto" at the Vienna Opera. He was heard in recitals, in oratorio, and in opera in Canada as well, and in 1945 became an American citizen. Surviving are his father, Edward Vere Manning, of London, and his mother, the former Dorothy Elsie, British musical-comedy singer.

## JOHN PHILIP BLAKE, SR.

ST. LOUIS.—John Philip Blake, Sr., 87, founder of the St. Louis Institute of Music, died here on June 26. Mr. Blake was born in Alice, Tex., but had lived in St. Louis for more than thirty years. Although not himself a musician, he conceived the idea that the fundamentals of music should be taught along formalized lines, and that a printed text should be provided comparable to those in other subjects. He founded the Art Publication Society in 1912, and the St. Louis Institute of Music in 1924. The Society sponsored the Progressive Series Plan of Music Education, and among the noted mu-

sicians who contributed to it were Leopold Godowsky, Josef Hofmann and Emil Sauer. His son, John Philip Blake, Jr., is president of the Institute; another son, Robert, is executive vice-president of the Art Publication Society. Also surviving are his widow, the former Dora Lee, and a daughter, Mrs. Auban B. Pope, of St. Louis.

## HENRI MAURICE-JACQUET

Henri Maurice-Jacquet, composer and pianist, died at his New York home on June 29. He was born in St. Mandé, France, studied at the Paris Conservatoire, under Hugo Riemann and Arthur Nikisch in Germany, and then toured Europe as conductor, composer, and pianist. He came to the United States twenty years ago, served as an accompanist for Grace Moore and was musical director of the School of Vocal Art in New York and the Academy of Vocal Arts in Philadelphia. He was a member of the French Legion of Honor and was commissioned by the French Ministry of Fine Arts to compose a ballet for a festival at the Paris Opéra-Comique, writing "Les Danses chez Nous". His other works include an "American Symphony"; a cantata, "The Mystic Trumpeter"; and two operas, "Romanitza" and "Messouda". His wife, the harpist, Andrée Analou, and a brother, Marcel Jacquet, survive.

## DIRAN ALEXANIAN

CHAMOUX, FRANCE.—Diran Alexanian, 73, cellist and teacher, died here on June 27. A native of Constantinople of Armenian descent, he studied in Germany with Grutzmacher. Following some years' residence in Paris where for seventeen years he was professor of cello in the Casals class at the Ecole Normale de Musique, he came to the United States in 1937 and became head of the cello department at the Institute of Musical Art for several years. He later was associated with Peabody Conservatory and then headed the cello department at the Manhattan School of Music in New York. He played in the world premiere in Paris of Enesco's Second Cello Sonata and was the author of a book on cello playing. Surviving are two daughters.

## REGINALD L. McALL

MEREDITH, N. H.—Reginald L. McAll, 75, organist and church musician, died on July 9 of a heart attack while canoeing on a lake near here. A native of Bocking, England, he came to the United States in 1897 and became a citizen in 1923. He studied theory and voice at Peabody Conservatory and received the honorary degree of Mus. D. from Hanover (Ind.) College in 1943. Mr. McAll was organist of the Presbyterian Church of the Covenant, New York, from 1902 to 1950. In 1924 he founded, and later directed, the Training School for Church Music there. He was a former president of the National Association of Organists and a member of the council of the American Guild of Organists.

## ADOLF HELLER

SANTA BARBARA, CALIF.—Adolf Heller, 60, opera conductor and a teacher at the Music Academy of the West, was killed on the evening of July 1, when his car collided with a truck at Montecito.

## RUTH ARELL

Ruth Arell, 47, free-lance writer and publicist associated with the Muriel Francis office for the past seven years, died at St. Barnabas Hospital, New York, on July 31 after a long illness. Morris Cashman, her husband, and a sister survive.

## WALTER JOSEF

LAKE PLACID, N. Y.—Walter Josef, 64, concert pianist, died here on July 22.



# EDUCATION

Closing recitals of the season at the studios of **Caroline Beeson Fry** were a song program on June 6 and the annual opera program on the 14th. Students taking part were Jessie Braden, Winifred Bearce, Ena Deuterman, Laurel Holmes, Joan and Judy Greenblatt, Hildur Anderson, Ruth Junker, Mary Pellegrino, Marietta Perl, Bette Pearce, Mildred Payne, Ann Rosen, John Bayerstock, John Knott, Henry Holtje, Thurston Dox, and William James. Following these recitals, June 16 saw the beginning of Miss Fry's six-week summer session. It will close with performances on July 27 and 28.

**Judson League** presented his students in a voice recital on June 6. They were Loretta Chernin, Dorothy Webster, Nimet Owen, Carol Leeds, Virginia Stophor, Mimi Galait, and Kathryn Wood, sopranos; Walter MacDonald, Walter Patey, Ernest Sult, and Geoffrey Moore, tenors; Eric Cedergren, Richard Bowman, and Robert Walters, baritones; and Waldemar Solovieff, bass.

**May L. Etts** left New York this month for Virginia Intermont College, Bristol, Va., where she will lecture and give private instruction during the Guy Maier Festival Piano Course.

The 49th commencement exercises of the **Juilliard School of Music** were held at the school's concert hall on May 28. Among the 111 young musicians receiving their degrees and diplomas from President William Schuman and Dean Mark Schubart were four dancers, the first to graduate from Juilliard's department of dance instituted three years ago. Prize awards were given as follows: the Morris Loeb Memorial Prizes for outstanding talent and achievement to Naomi Weiss and Kusun Yun, pianists, and Uziyah Wiesel, cellist; the Frank Danrosch Scholarship to Van Cliburn, pianist; the Richard Rodgers Scholarship to Betty Sawyer, composer; the Max Dreyfus Scholarship to Sarah Jane Fleming, soprano; and the Ernest Hutcheson Scholarship to James Mathis, pianist. Other awards were given to George Katz, pianist (George A. Wedge Prize); Elmer Leslie Bennett, choral conductor (Frank Danrosch Prize); Louis Calabro, composer (Elizabeth S. Coolidge Prize); Mary MacKenzie, contralto (Alice Breen Memorial Prize); and Van Cliburn (Carl M. Roeder Prize). . . . Adele Marcus, American pianist and teacher, has been appointed to the Juilliard faculty beginning next September.

The **College of the Pacific**, at Stockton, Calif., will offer a complete four-year curriculum for a major in sacred music starting this fall. Students following this course will be under the supervision of William W. Norton, who through the Church and Community Music Project has served 45 church-choir festivals in California in three seasons.

Summer musical events at the **Eastman School of Music** have included a series of concerts by the new Eastman Chamber Orchestra, organized under the direction of Howard Hanson, who is scheduled to conduct the final concert. The orchestra made its first appearance on July 1, under Frederick Fennell. Five concerts were presented last month.

**Hermann Scherchen** will conduct a lecture course (July 5 to Aug. 14) and a symposium on "Music and Electroacoustics" (Aug. 8 to 14) at his studio in Gravesano, Switzerland.

**Gwynn S. McPeck**, associate professor of music at Newcomb College, has been awarded a post-doctoral re-

search fellowship under the Fulbright exchange program. Mr. McPeck will study for a year in Paris.

The **Berkley Summer Music School**, at North Bridgton, Me., offered the first pair of evening concerts this season on July 26 and 30. The first concert was given by the Berkley Faculty String Quartet, a string ensemble, and Jerriann Trask, guest soprano. On the 30th, Irene Jacobi, pianist, and Louise Rood, violinist, gave a joint program under the auspices of the school.

The Conservatory of Music at **Oberlin College** has adopted a new "core" curriculum for freshmen entering in 1954-55. It is designed to give all new students a year of exploratory study in music before they select their major fields.

A group of West Coast artists are preparing a testimonial concert to celebrate **Oscar Wagner's** 35th anniversary as a teacher. Mr. Wagner was for many years dean of the Juilliard Graduate School in New York and president of the Los Angeles Conservatory of Music and Arts. The concert will be given late in October.

**Harrison Keller**, president of the New England Conservatory of Music in Boston, and president of the National Association of Schools of Music, was awarded an honorary Doctor of Music degree at commencement exercises at Bethany College, Lindsborg, Kans., in May. Mr. Keller is a Bethany graduate.

**F. Karl Grossman**, professor of music at Western Reserve University, Cleveland, has been named chairman of the university's division of music for 1954-55. Mr. Grossman succeeds John Reymes King, who will be on leave next year for study abroad.

**Baldwin-Wallace Conservatory of Music**, Berea, Ohio, announces the establishment of an Albert Riemschneider Memorial Reference Library of organ music, consisting of chiefly personal libraries of Mr. Riemschneider, director of the conservatory for 51 years.

Joseph Laderoute, tenor, will join the voice faculty of the **Peabody Conservatory** in the fall. . . . George Hurst, conductor of the Peabody Orchestra, will go to England this month for a series of appearances as guest conductor of the London Philharmonic.

## Academy of the West Opens Summer Series

SANTA BARBARA, CALIF.—The Music Academy of the West opened its eighth summer session in July, with a larger registration of senior musicians than ever before. The faculty includes Gyorgy Sandor, piano; Lotte Lehmann, singing; Sascha Jacobsen, violin; Gabor Rejto, chamber music, and others. Mr. Sandor interrupted a concert tour of Europe to begin his master classes here. He gave a benefit concert for the Academy at the Lobero Theatre on July 12, opening the sixth annual concert series.

Eleanor Steber was heard in the second recital of the series on July 19. Later events will include an evening of chamber music by members of the Academy faculty, a symphonic concert by the Academy Orchestra under Alexander Hilsberg, and an orchestral concert with student soloists. Lectures on music and master classes in voice, piano, violin, and chamber music are again being offered to visiting music lovers as well as to the student body of 120.

Mme. Lehmann's classes in operatic roles and song interpretation have been increased from two to three each week. A program of excerpts from the operas, "Merry Wives of Windsor," "Fidelio," and "Ariadne auf Naxos" was offered by her students on July 1.



Tong Il Han

## Young Korean Pianist To Study at Juilliard

FIFTH AIR FORCE, KOREA.—Tong Il Han, an eleven-year-old Korean pianist, left here in June under Fifth Air Force auspices to accept a full scholarship at the Juilliard School of Music, beginning in September. The scholarship was arranged by First Lt. Thomas S. Cutshaw, of Clayton, Mo., an interpreter at Fifth Air Force headquarters, who accompanied the boy to the United States. His living expenses while studying in New York will be covered by contributions of more than \$4,000 collected from Air Force officers and men.

Tong Il started playing the piano at the age of two and has received his music education entirely from his father, a member of the Republic of Korea Navy Symphony. He first came to the attention of his American sponsors in October, 1953, when he performed in an all-Air Force revue. He has since made several tours of Air Force bases in Korea.

## Summer Fare Abundant In San Francisco

SAN FRANCISCO.—With a fortnight of beautiful performances by the New York City Ballet (too badly attended), a series of concerts by the Alma Trio and another by the Budapest String Quartet, and the summer Pops under Arthur Fiedler's baton and featuring local soloists, no one can complain of lack of summer musical fare. Especially not with the free Sunday afternoon events, symphonic and operatic, in Stern Grove, and other odds and ends in recital halls.

One modern work, and one work each by Mozart and Beethoven, has been the pattern for the Budapest Quartet programs. Novelities have included quartets by Kodaly (No. 2 opus 10), Quincy Porter (No. 8), Bernard Lees (No. 1), William Denny (No. 2), Bartok (No. 6), and Milhaud (No. 14).

The Alma Trio has the happy custom of presenting two trios and a sonata for cello and piano and one for violin and piano. While its series has been of high performance standard, the duos are always superior to the trios. Gabor Rejto's cello playing is usually the highlight. As an artist, he has few equals on his instrument, at least in this part of the world.

First soloist for the first Pops Concert was Florence Quartararo, back from four years in Italy during which she has regained much of her vocal stature. The voice had warmth and beauty, particularly in its lower range. She sang with dramatic fervor and scored a great ovation.

The Little Symphony of San Francisco, Gregory Millar, conductor, gave an excellent concert of unluckily music early in the summer. Britten's "Serenade" for tenor, French horn and strings was a highlight, sung by Orva Hoskinson.

A new Opera Ring Workshop is presenting Menotti's "The Telephone"

and "The Medium" in the round at the Theater Arts Colony, with alternate casts under the direction of Irma Kay, a very capable newcomer to the local scene. She has found some very able talent, not too well known to audiences as yet, and her project is quite the best of its sort to be promoted here.

Cossacks retired from the touring groups to San Francisco residence, plus resident Russians, have formed the San Francisco Cossack Choir under the direction of M. S. Konstantinoff. Its debut was laudable.

Edgar Hoistrom, tenor; Francis Whang, pianist; William Corbett Jones, pianist; Helen Thigpen, soprano; and Shivaram and Janaki, Hindu dancers, have been presented in debuts during the past few weeks.

The Sigmund Stern Grove Midsummer Musicales opened with a symphony program directed by Kurt Herbert Adler in which he introduced as soloists the two radio audition winners of the Merola Memorial Scholarships. They were Marilyn Hall, soprano, and Harold Enns, baritone, both from Los Angeles. The Pacific Opera Company in "La Traviata", Arturo Casiglia directing; a concert by the Sixth Army Band; and a symphony concert conducted by Sándor Salgo, with Marilyn Burgess (a runner-up in the Merola Award auditions) as soprano soloist, have also drawn huge Sunday crowds to the Grove.

—MARJORY M. FISHER

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## Summer Dance Festival Held in New York

The New York City Summer Dance Festival, directed by D. D. Livingston and Hope Sheridan, opened on July 6 at Kaufmann Auditorium of the YM & YWHA. The five joint programs presented various dancers and groups, the first containing a world premiere, "Le Souvenir", danced by Alexandra Danilova and Michael Lland. The choreography was by Karel Shook, the music "reconstructed" from Adolph Adam by Miss Sheridan and arranged by John Childs.

As explained in the program note, "The pas de deux echoes the decade of Romantic ballet, the 1840's. Reflected in the music are the qualities most aptly typifying the triumvirate we have come to look upon as the immortals of the golden age. The gentle romanticism of Taglioni, Elssler's roguish coquetry, and the joyous vivacity of Grisi intermingle and succeed each other with graceful ease."

This relatively short work consists of several duos in the classical style, the second of which is by far the most captivating; it was executed with delicate grace. Midway, Mr. Lland held the stage alone for a spirited solo. Mr. Childs was the pianist for this offering.

After the intermission, Miss Danilova was seen as the Street Dancer in the waltz from "Le Beau Danube", with Roland Vasquez as the personable Young Hussar. Alfred Raine was the keyboard accompanist.

Katherine Litz, also on the opening night of the festival, presented three works. "Daughter of Virtue", performed to a Rachmaninoff-Sousa medley, was a romping study of the middy-and-bloomer set. "Twilight of a Flower", to a recording of Ravel music, is a spoof on flamenco and other styles. And "Glyph" presented a "series of patho-comic characterizations built upon variations in the use of a three-yard jersey sheath". (Miss Graham, are you listening?) Lou Harrison provided the music for this dance, and David Tudor was at the piano for the first one.

Assisted by Pablo Miquel, pianist, and Julio Prol, guitarist, Inesita, a charming, youthful specialist in Spanish dances, presented works of various regions and genres with dramatic appeal. Though her art is rather of the theater than of the saltier earth, she revealed a fine sense of plasticity, expert footwork, and some highly sensitive playing of the castanets, to music by Julius Chajes and others.

—R. M. K.

On July 7, Miss Danilova, Mr. Lland, and Mr. Vasquez again appeared. Also on the program were Mara and her Cambodian Dancers; Geoffrey Holder and his company,

from Trinidad; and Alvin Schulman and Audrey Golub, both modern dancers. On July 8, Charles Weidman and his company performed "Flickers", and "Fables for Our Time"; Paul Draper danced several tap solos; Lillian Moore was seen in two solos; and William Kane appeared. On July 10, Mr. Weidman and his company returned, in "The War Between Men and Women", and "Flickers"; Louis Johnson was seen in "Harlequinade"; Nala Najan and Gina performed Bharata Natyam dance-dramas of India; and Al Minns and Leon James illustrated the development of American jazz dances from Cakewalk to Mambo. At the matinee of July 11 the artists were Pearl Primus, with Percy Borde as guest artist; Sahomi Tachibana, with Mariko Niki as guest artist; Gina, in East Indian dances; and Anthony Mordente and Carol Frishman, in ballet works.

On the evening of July 11 the roster included Josefina Garcia; Miki Garth; Myra Kinch and her company; Arleigh Peterson and his company; and Geoffrey Holder and his company. The outstanding experience of the evening was the superb dancing of Mr. Holder, who is a brilliantly gifted artist and choreographer, and a stage personality of striking power. Modest in bearing and approach, as only true artists are, Mr. Holder dances like one inspired. In the "Doogla Dance" (Doogla is the term used in Trinidad to describe the offspring of mingled West Indian and African races) he wove a fascinating pattern of spirals and other movements with hypnotic rhythmic continuity. In the idyl "Caribbean Sunday", he proved an excellent singer and mime. But it was in the dance-drama "Mal-Jo" that Mr. Holder's full range as a dancer and actor was revealed. This work is concerned with a man who becomes a victim of the evil eye and seeks relief from the spell from a bush doctor. In the second part, the witch doctor and his assistant exorcise the evil spirit with magic spells that are colorful and convincing. Mr. Holder worked up his solo to a breathtaking pitch of intensity, and I, for one, was enormously relieved to see him conquer the evil spirit. "Mal-Jo" is a theater experience that no one should miss. Mr. Holder's assisting dancers and musicians were uniformly excellent. They were Alonso Marshall, Leonard Reyes, Michael Alexander, Scogie Browne, Helen Haynes, Joan Parker and Rosemarie Jones.

Myra Kinch's "Giselle's Revenge" is hysterically funny, and her "Sarabande for the Erudite" is an equally inspired take-off of modern dance, circa 1939. It is worthy of Iva Kitchell. Miss Garth danced her powerful solo, "No Refuge", beautifully. Miss Garcia was naively appealing in some folk dances; and Mr. Peterson proved a lithe and brilliant dancer.

—R. S.



COMEDY OF OLD FLORENCE

Scene from Puccini's "Gianni Schicchi", as presented by the Academy of Vocal Arts, Philadelphia, at its annual Garden Opera Club performance in Haverford, Penna., on June 15. The bill was shared by Mascagni's "Cavalleria Rusticana"

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Soprano

IGOR  
**Gorin**  
Baritone

ERVIN  
**Laszlo**  
Pianist

WITOLD  
**Malcuzyński**  
Pianist

DOROTHY  
**Maynor**  
Soprano

YEHUDI  
**Menuhin**  
Violinist

LEONARD  
**Pennario**  
*Baldwin Piano* Pianist

RISE  
**Stevens**  
Mezzo-Soprano

YI-KWEI  
**Sze**  
Bass-Baritone

ALFRED and HERBERT  
**Teltschik**  
Duo-Pianists

ALEC  
**Templeton**  
Pianist

ROMAN  
**Totenberg**  
Violinist

DOROTHY  
**Warenskjold**  
Soprano

FRANCES  
**Yeend**  
Soprano

## Personal Direction Andre Mertens

PAUL  
**Badura-Skoda**  
*Pianist*  
*Steinway Piano Westminster Records*

ELENA  
**Nikolaïdi**  
Contralto

RICARDO  
**Odnoposoff**  
Violinist

IRMGARD  
**Seefried**  
Soprano

JENNIE  
**Tourel**  
Mezzo-Soprano

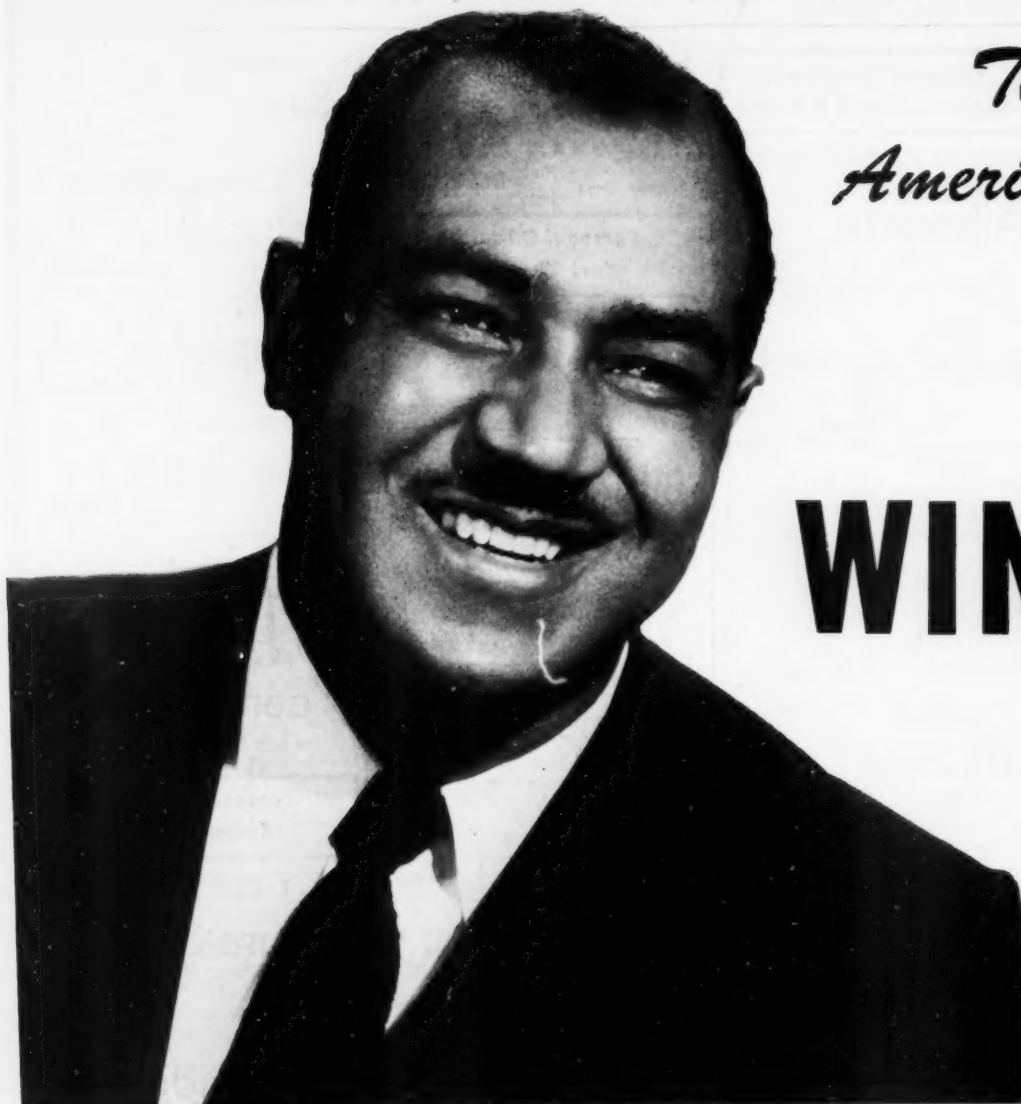
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Tenor

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